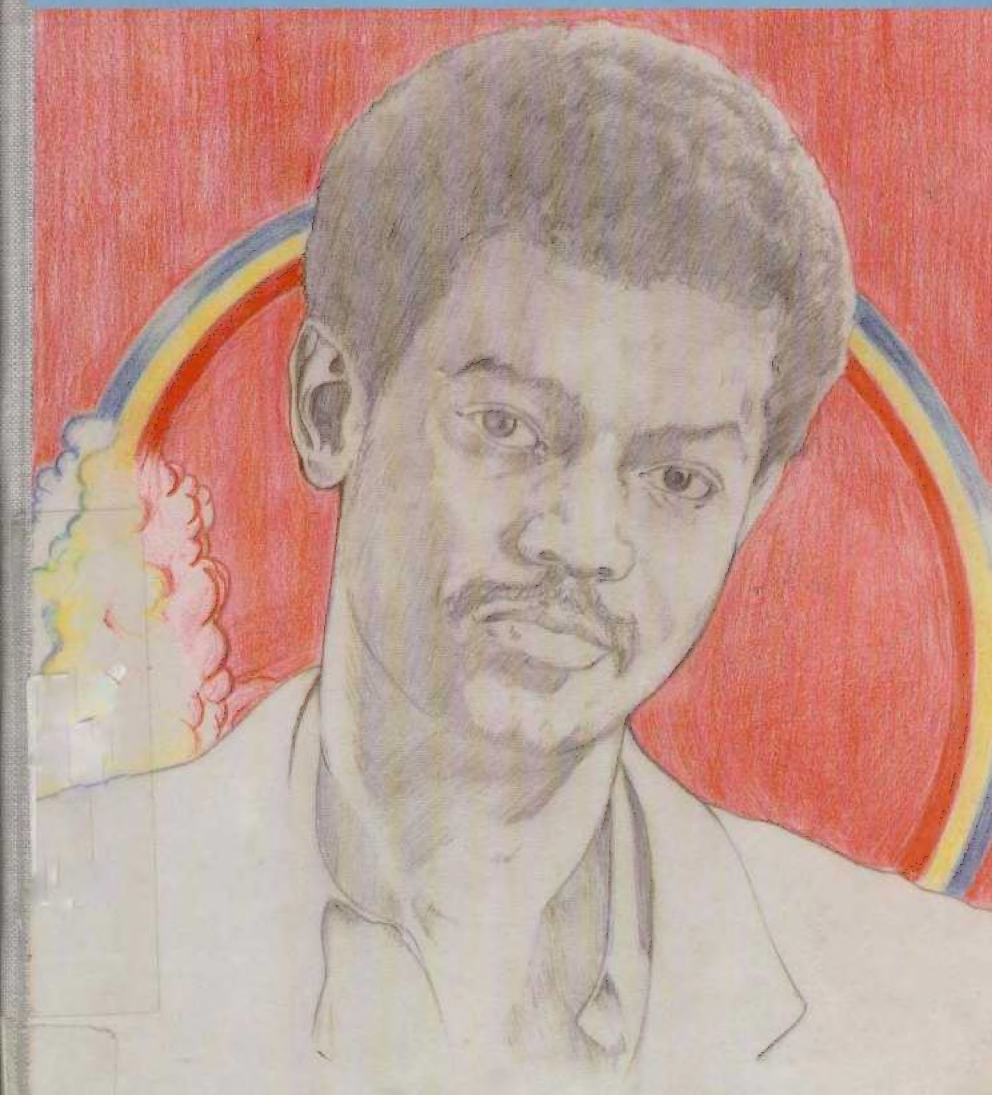
EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS



EARL KLUGH

The Artist

The sensitivity of an artist can never be hidden. That's what makes Earl Klugh so very special.

This young man from Detroit has remained loyal to the magical sounds of the pure, unencumbered guitar, picking at the nylon strings with an intensity that goes beyond the traditional borders of classification.

Earl has a close relationship to his surrounding community, moving through it and interpreting the groove and lifestyle of his environment. This has helped him build a following that has grown by leaps and bounds, from the Baker's Keyboard Lounge in Detroit—where he started performing solo—to his current status as one of the most highly respected musicians in the world.

The story of Earl Klugh's life is the story of a love for music and a gift for playing. At three years of age, Earl remembers picking out the notes to Eddie Heywood's "Canadian Sunset" on the guitar, doing tunes he got off the radio during the 60's folk boom. Three years later, he heard a record by guitar master Chet Atkins, in which Chet played both melody and chords.

This marked a turning point in Earl's life. He bought close to 30 Atkins' albums and listened to them over and over, teaching himself to play by mimicking what he heard there. In this way, Earl developed his own distinctive finger-picking style, later to be influenced in equal measure by the renowned Laurindo Almeida.

At 15, Earl taught guitar in a Detroit music store. Famed jazzman Yuseff Lateef heard him there and offered the young musician a chance to record with him. Naturally, Earl accepted.

At 17, he met George Benson, and later joined Benson's band. The interplay between these two premier guitarists resulted in an electrifying total sound, as Benson used his flat-picking style and Earl added texture and a characteristic warmth, expanding his repertoire as he played everything from ballads to bop and the blues.

Earl's next move was to Chick Corea's legendary RETURN TO FOREVER as a replacement for guitarist Billy Conners. It was in RTF that Earl got an education in electronics and developed his searing, high-energy mode of playing.

He worked for several months with Corea, then left to interact with another jazz legend, George Shearing, whose sweeping melodic lines and classical complexity added another element to Earl's musical experience.

After this long and fruitful period of apprenticeship, Earl returned home for introspection, for self-study, for an opportunity to integrate the invaluable skills and knowledge he had gained by his association with some of the greatest names in music. He formed a group called THE TRIO, in Detroit, his home town, and on the basis of tapes made by the group, Earl recorded a debut LP for Blue Note Records.

The rest is history on vinyl...and you've probably listened to all of it.

RAY VERNINO

The Arranger

A native of New Castle, Pennsylvania, Ray Vernino began his studies with the guitar at the age of 12. Since then he has made numerous concert appearances at colleges, universities, and fine arts centers throughout the eastern United States and Canada. He is a member of the faculty of Youngstown State University where he earned both his bachelor's and master's degrees in Music Education. Vernino is also the instructor of guitar at Allegheny College in Meadville, Pennsylvania.

EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS

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GEMEENTEBIBLIOTHEEK ROTTERDAM

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New York, New York

FOREWORD

To so many guitarists, Earl Klugh represents the finest in style, technique, and creativity. And with this collection, his music is available in printed form for the first time.

"EARL KLUGH ORIGINALS" consists of 20 songs, popularized by Earl on various albums. All of them are Earl Klugh compositions, with the exception of Lode Star, included in this collection as a bonus song written by Earl's close friend and musical associate, Greg Phillinganes.

The arrangements by Ray Vernino are for finger-style guitar and each one has accompanying performance notes.

I DON'T WANT TO LEAVE YOU ALONE ANYMORE

A) The grace note in this measure is really a glissando—so slide on the beat.

B) Try not to use too much pressure with the left hand in this section. You must be able to last several measures.

ANGELINA

"ANGELINA" is another guitaristically inclined tune from the Earl Klugh repertoire. This piece is from his first album A NEW NOTE PLAYS A BLUE NOTE.

A) At letter A, try to keep your fingers on the guitar strings when running the thirds up and down the neck.

B) Letter B represents about the hardest section in this piece. Work on the bar if that's your weakness. The rest will come with practice.

RAYNA

You will see a lot of righthand indicators in "RAYNA". All of them involve chords of one finality or another. Your goal will be to execute them as smoothly as possible.

A) At letter A, make sure you play the slurs with a sharp attack while you sustain the bass notes.

B) Read carefully here. Watch for accidentals.

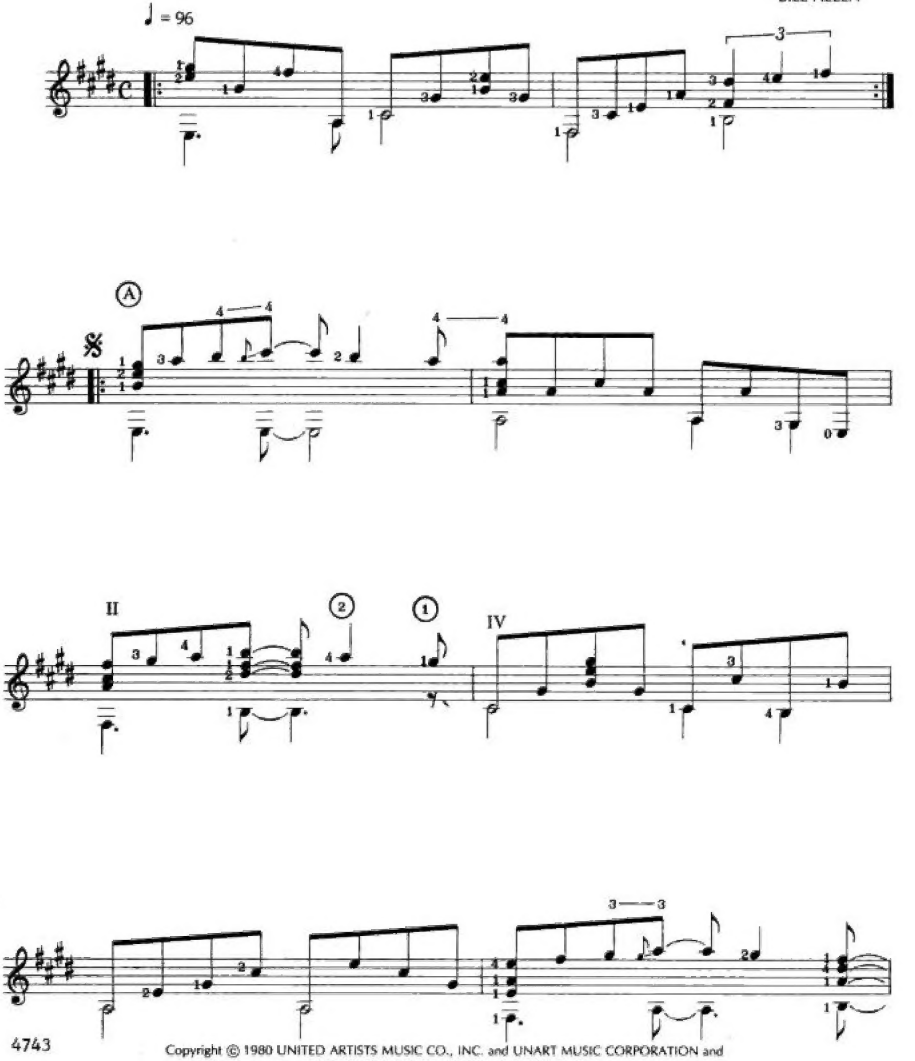
DREAM COME TRUE

You will find some accented upbeats or chords written on the last half of the beat in "DREAM COME TRUE". When you find one you like, make sure you don't pound it too hard. You never want to scare your listeners away.

A) Letter A marks the beginning of a temporary modulation, but it isn't long before you're back in the original key.

I DON'T WANT TO LEAVE YOU ALONE ANYMORE

By
EARL KLUGH
GEORGE P. MARTIN
BILL ALLEN



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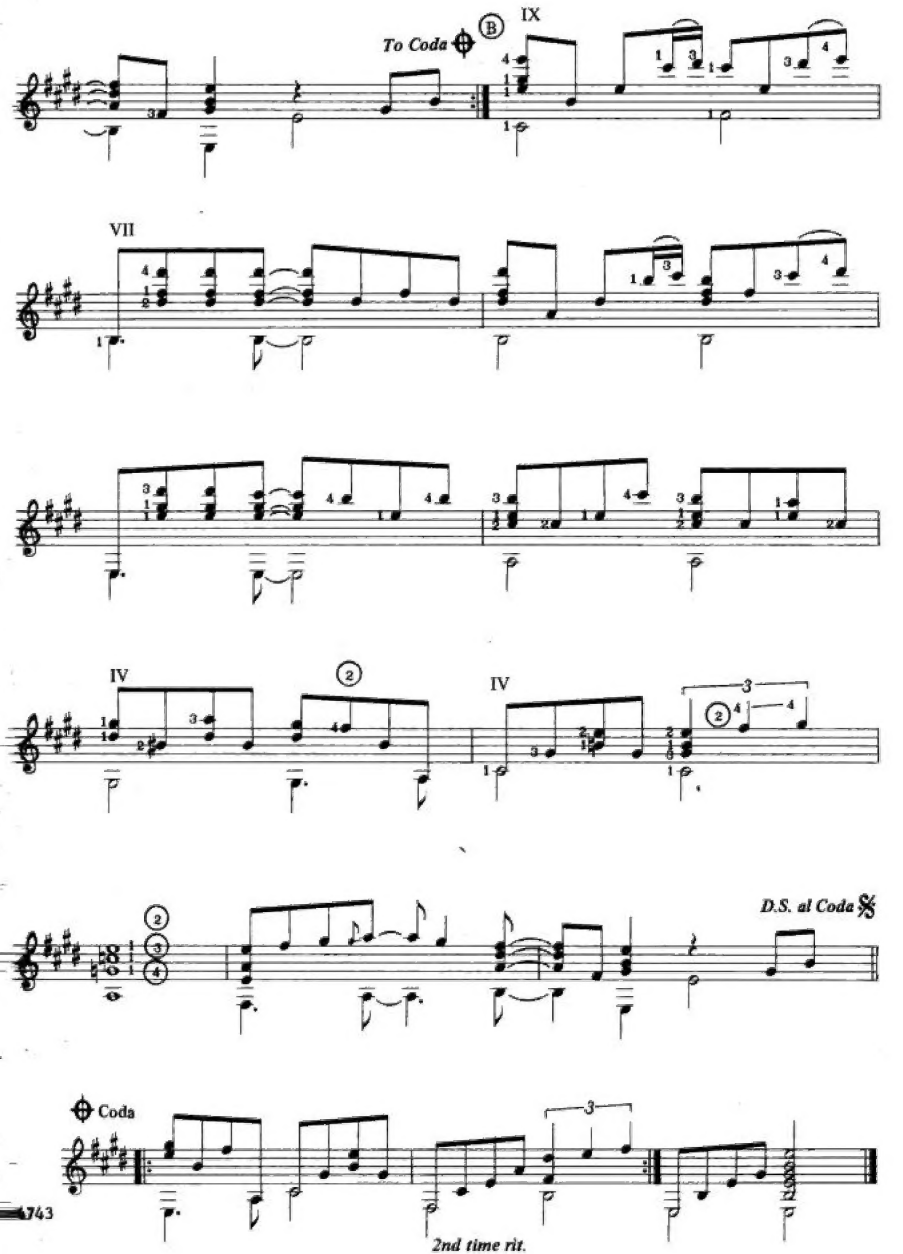
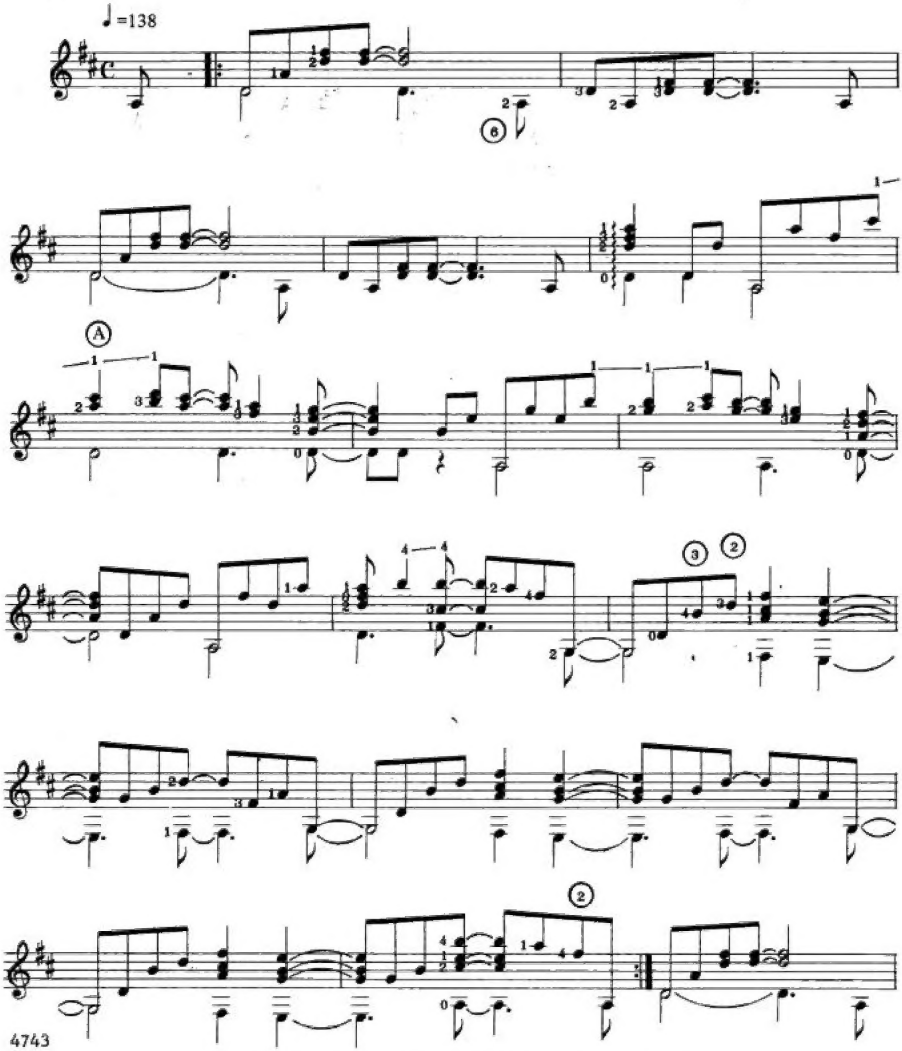

To Coda
B
IX
VII
IV
IV
D.S. al Coda
Coda
2nd time rit.

ANGELINA

By
EARL KLUGH



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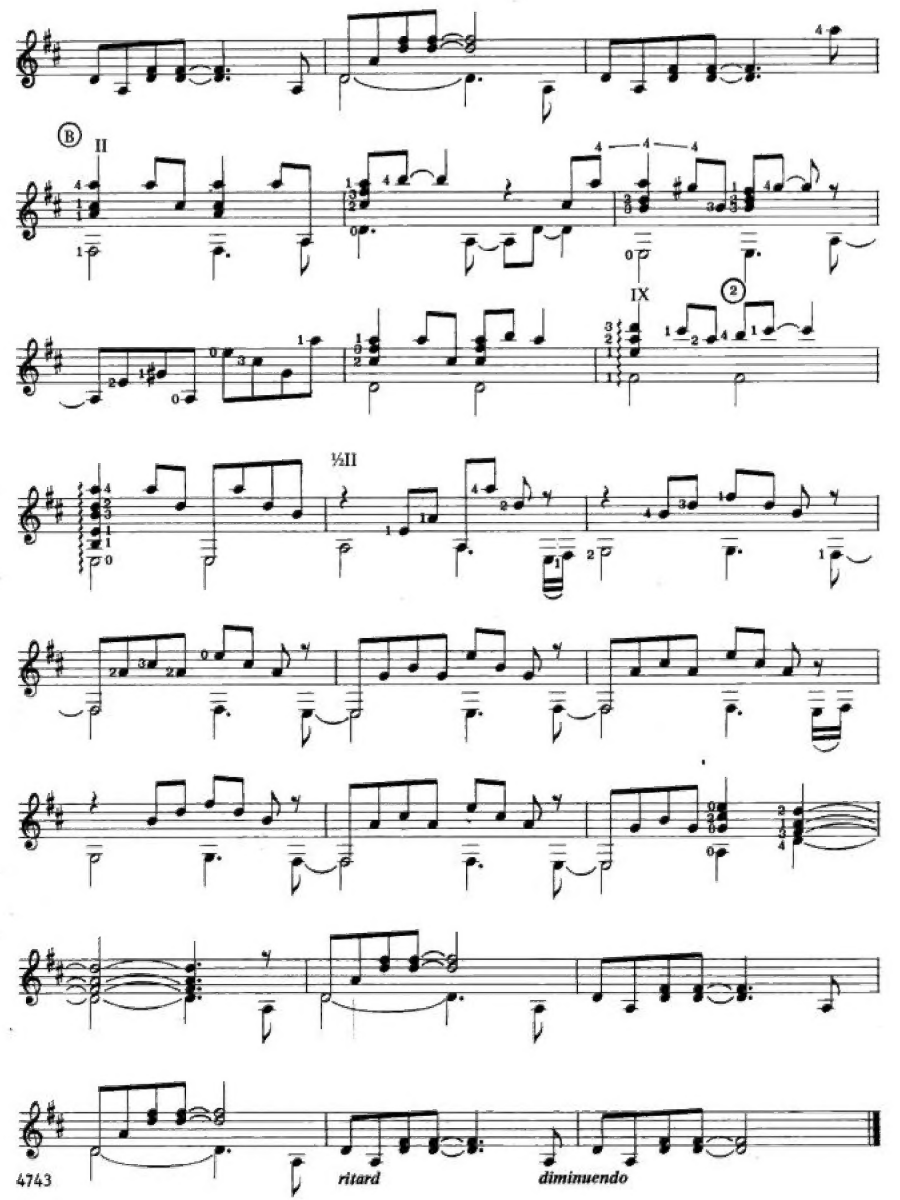
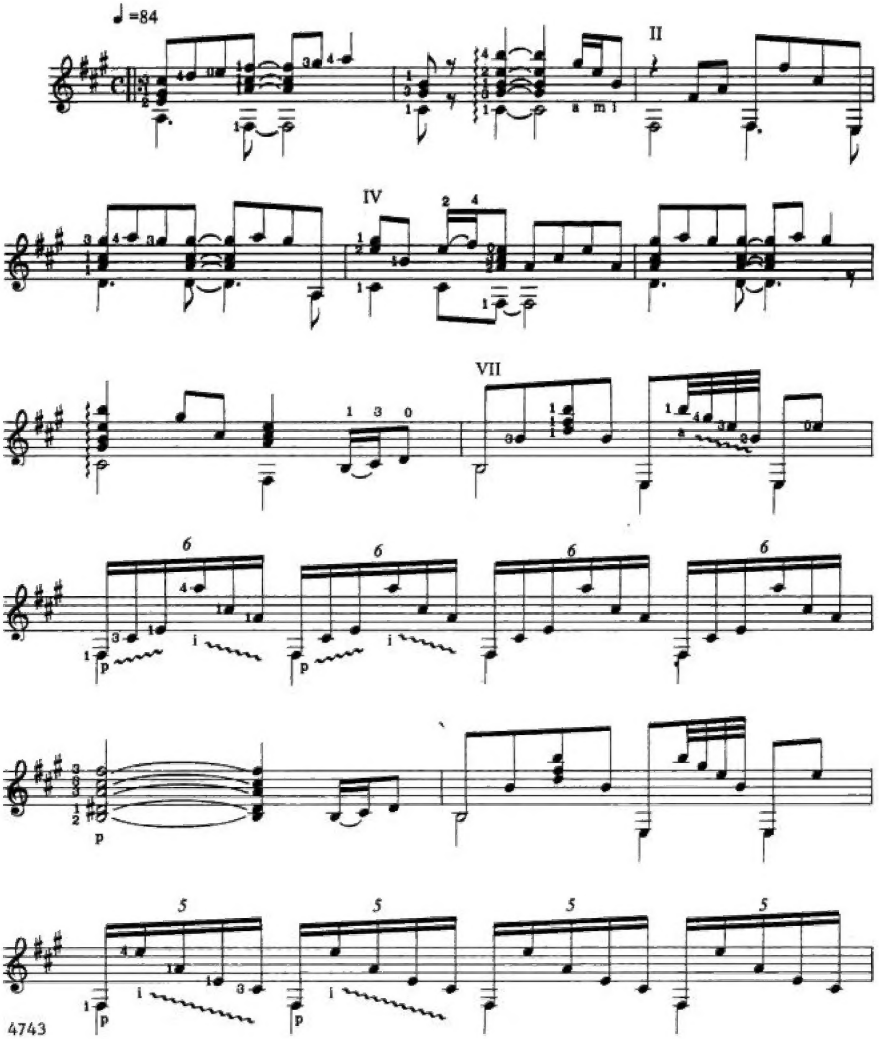

B
II
IX
½II
ritard
diminuendo

RAYNA

By
EARL KLUGH



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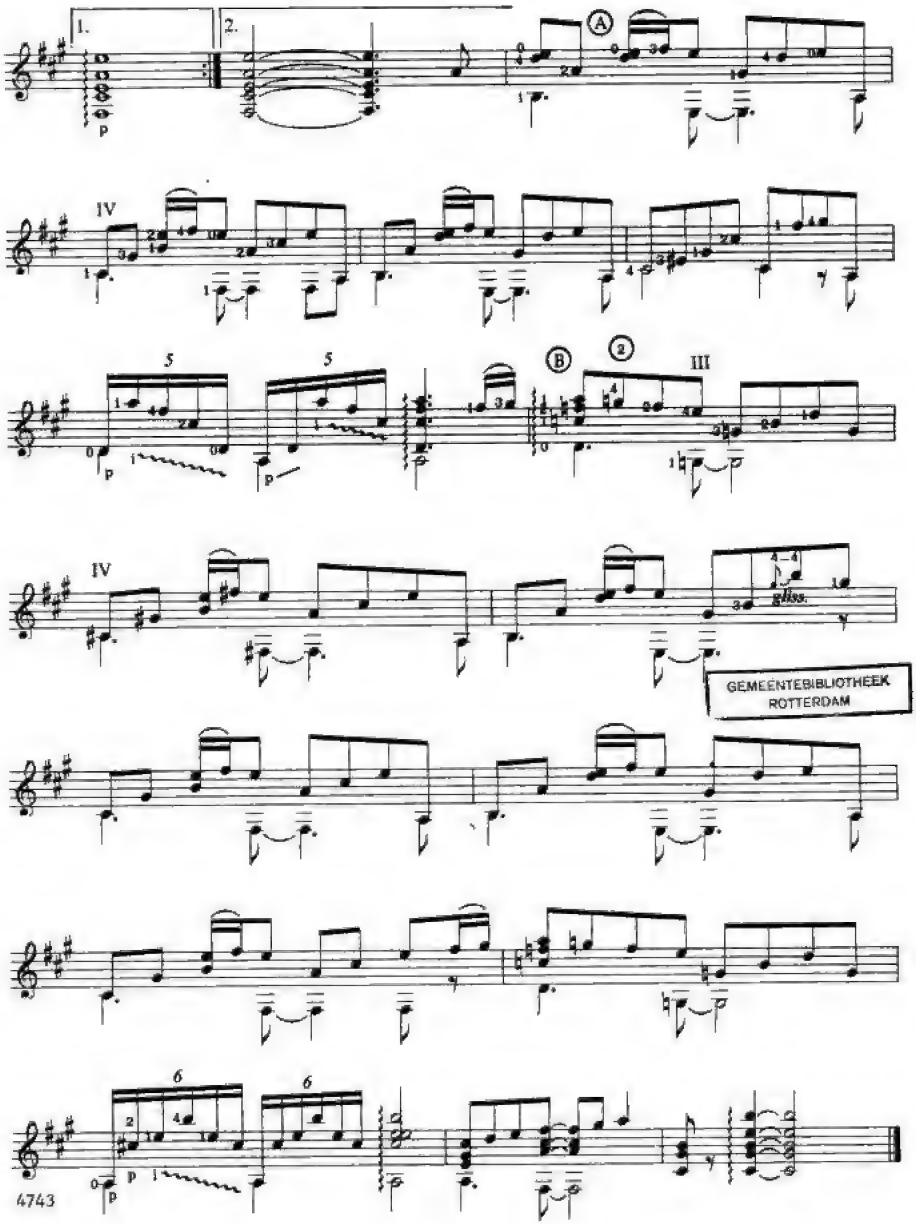
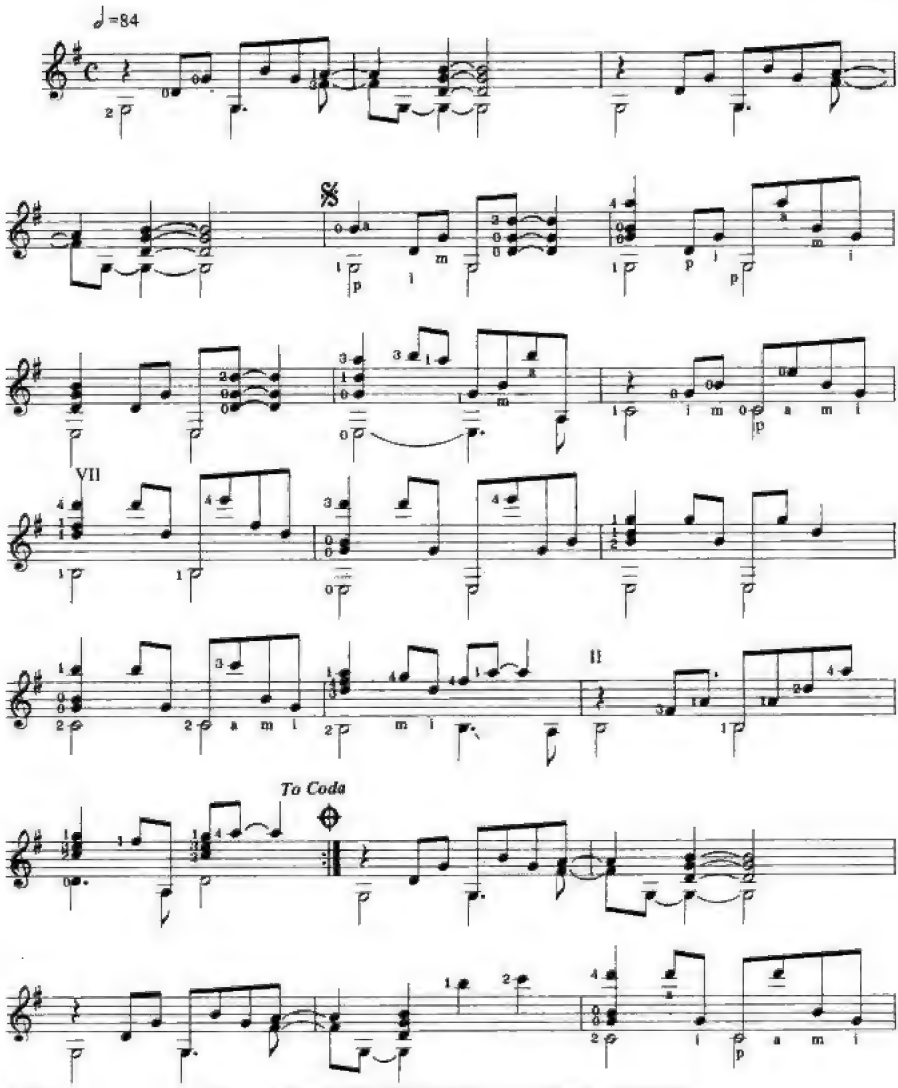

1.
2.
A
IV
5
5
B
2
III
IV
GEMEENTEBIBLIOTHEEK
ROTTERDAM
6
6
p
4743

DREAM COME TRUE

By
EARL KLUGH



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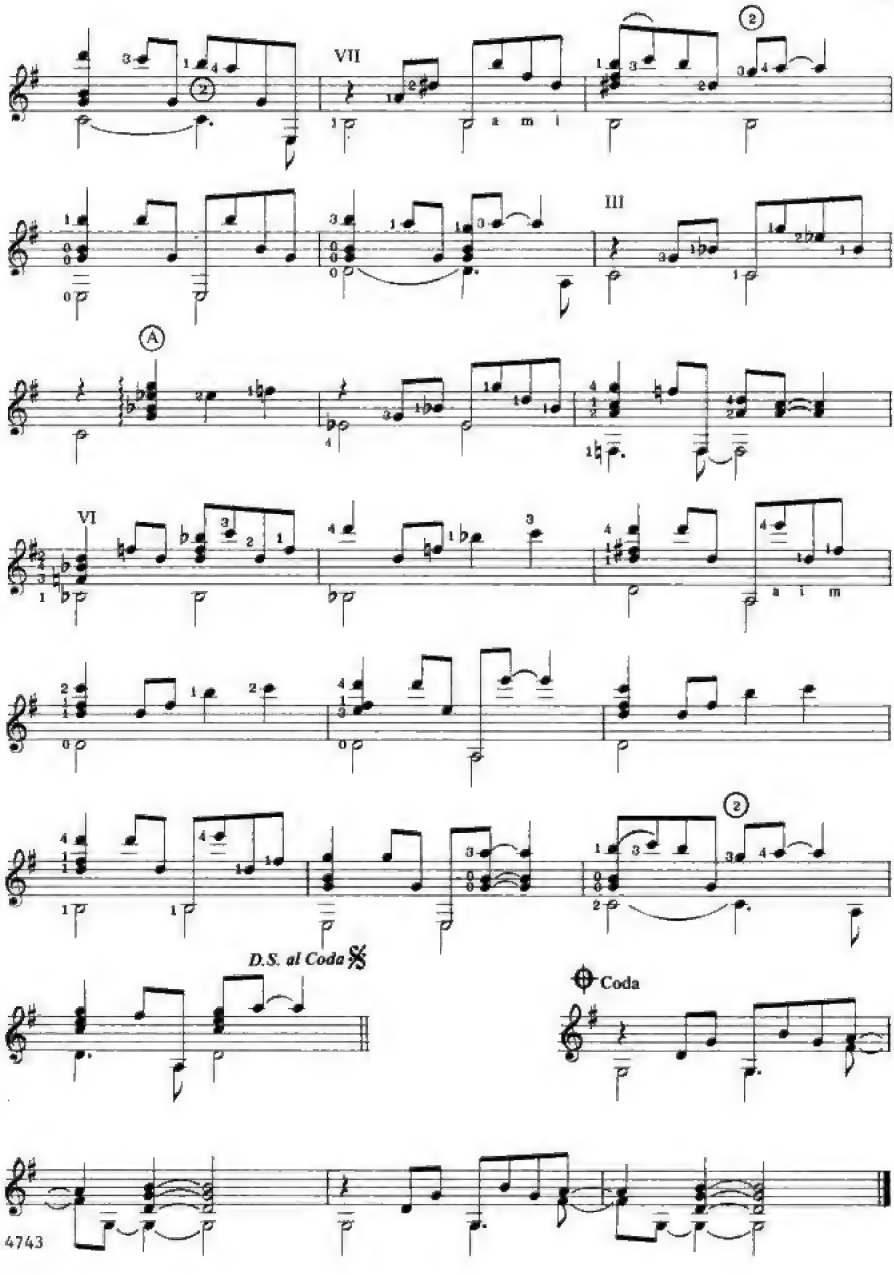

VII
a m i
III
A
VI
a i m
D.S. al Coda
Coda

ALICIA

I chose three sharps as the key for "ALICIA", but I'm not at all convinced that this song belongs or fits within a certain key. I would prefer to believe that "ALICIA" has the potential for several key signatures, but for the sake of not having to write an exorbitant amount of accidentals, three sharps works out just fine, thank you.

LODE STAR

This arrangement of "LODE STAR" will test your musical skills in the areas of mood and tempo. The two must work hand-in-hand in order for this piece to be effective.

A) The first eight measures are marked ad lib alla recitative. In other words, play at your leisure and please, I emphasize the word leisure. If you are familiar with opera, try to mimic one of the soloists as they draw out one of their recitatives. Enough said.

B) The fermatas (bird's eyes) are written in so that you can take advantage of them. There is no special time limit on the chords with the fermatas.

C) Make clean shifts on the jumping thirds in these measures. Leave your fingers on the string in between shifts.

D) It may get a little cramped up here in the tenth position, so use just enough of your barring finger to cover the g on the fifth string.

E) End as you began.

MAYAGUEZ

A) I inserted staccato marks in the opening four bars of this piece. Keep the notes as short as possible.

B) Read carefully at letter B, watching for upbeat harmonic changes and accidentals.

C) Drag your ring finger back across the string as indicated.

KARI

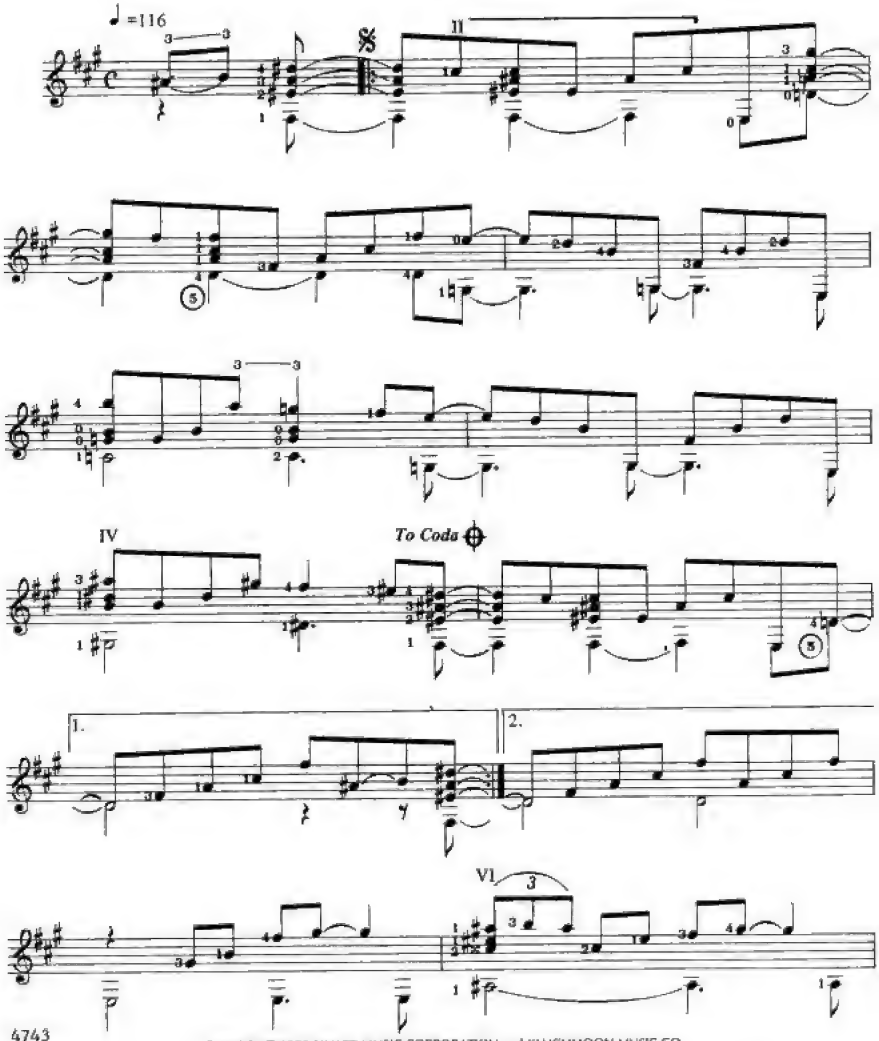
"KARI" is another song taken off the ONE ON ONE album by Earl Klugh and Bob James.

You should have little or no problem getting this piece to sound like the album version even at a slow tempo.

Please remember to keep a constant tempo when going into the quarter note triplets in the second half of this arrangement.

ALICIA

By
EARL KLUGH



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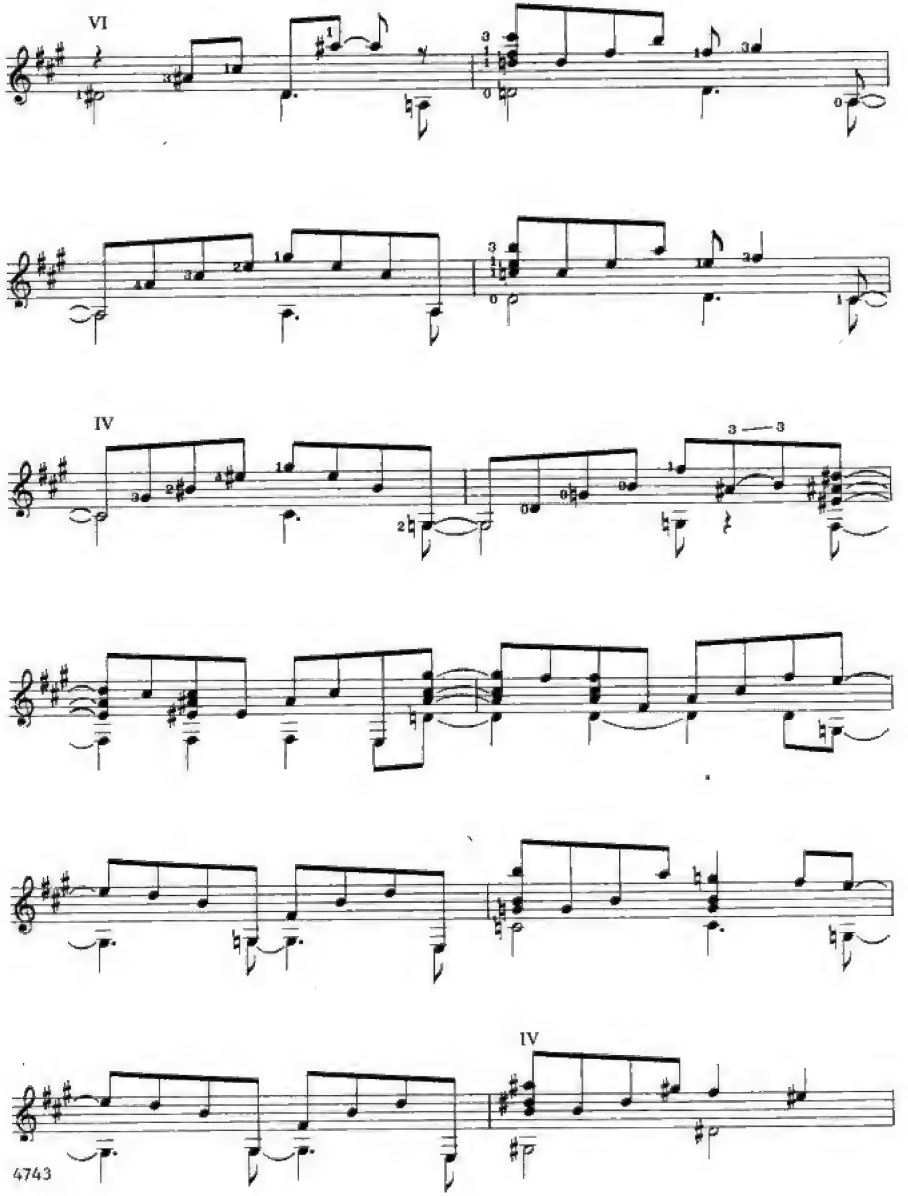
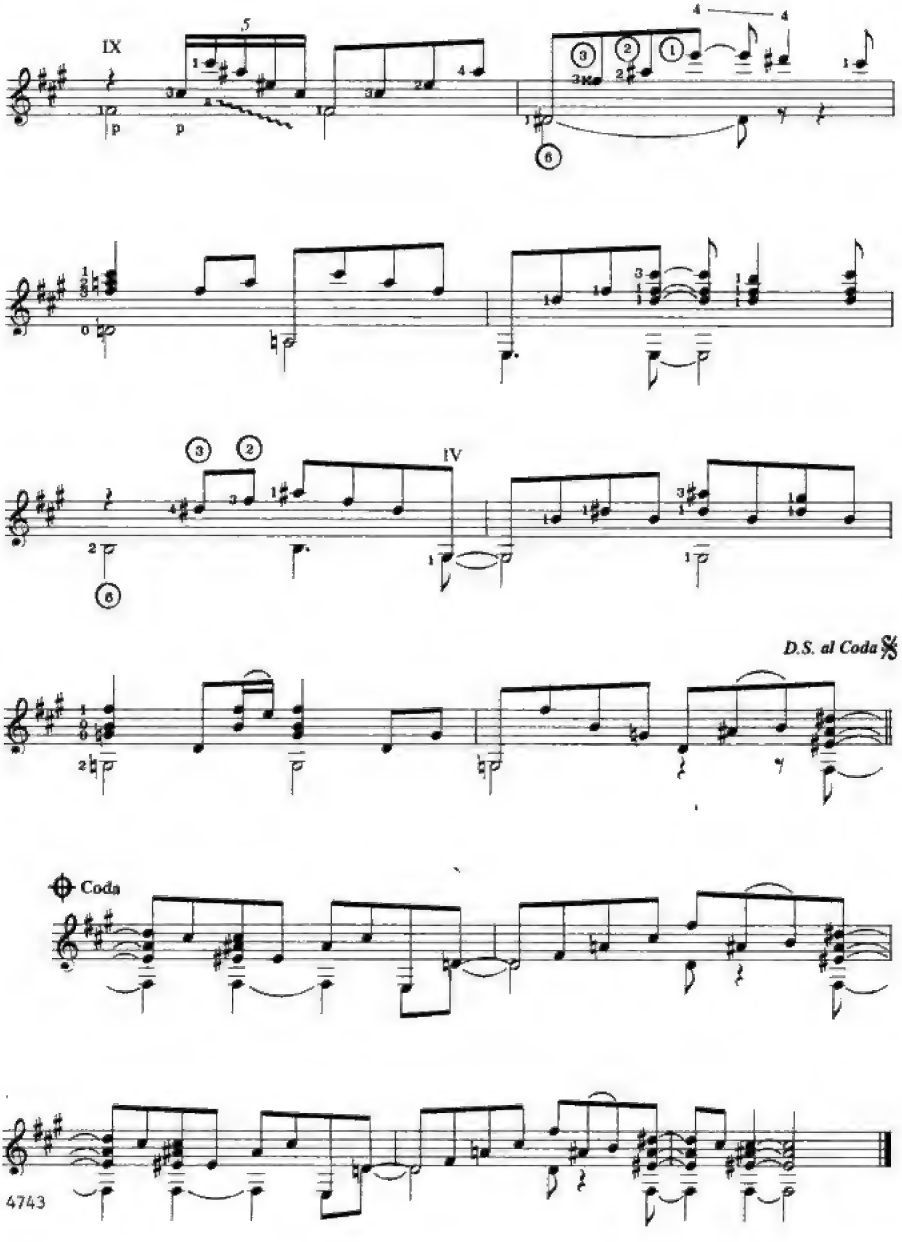
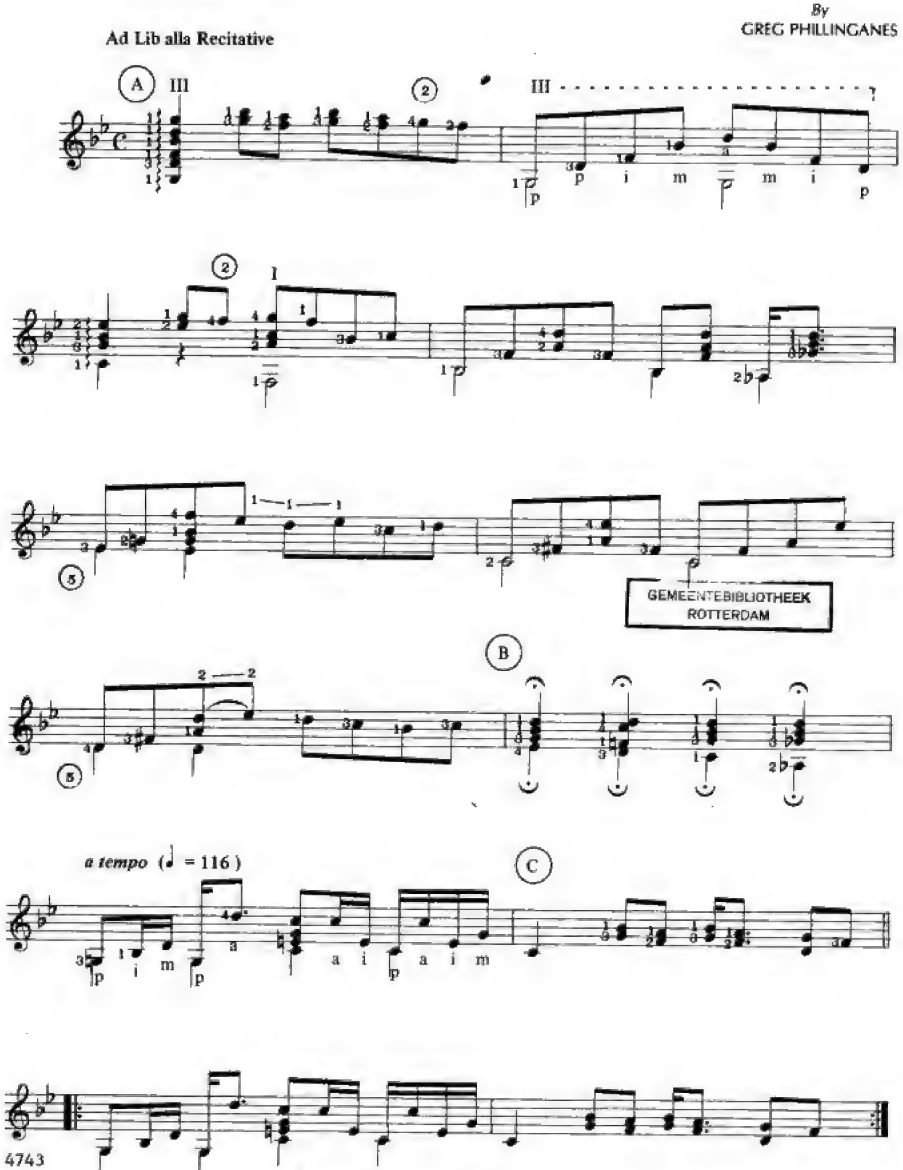

VI
IV
IV


IX
IV
D.S. al Coda
Coda

LODE STAR

By
GREG PHILLINGANES



GEMEENTEBIBLIOTHEEK
ROTTERDAM

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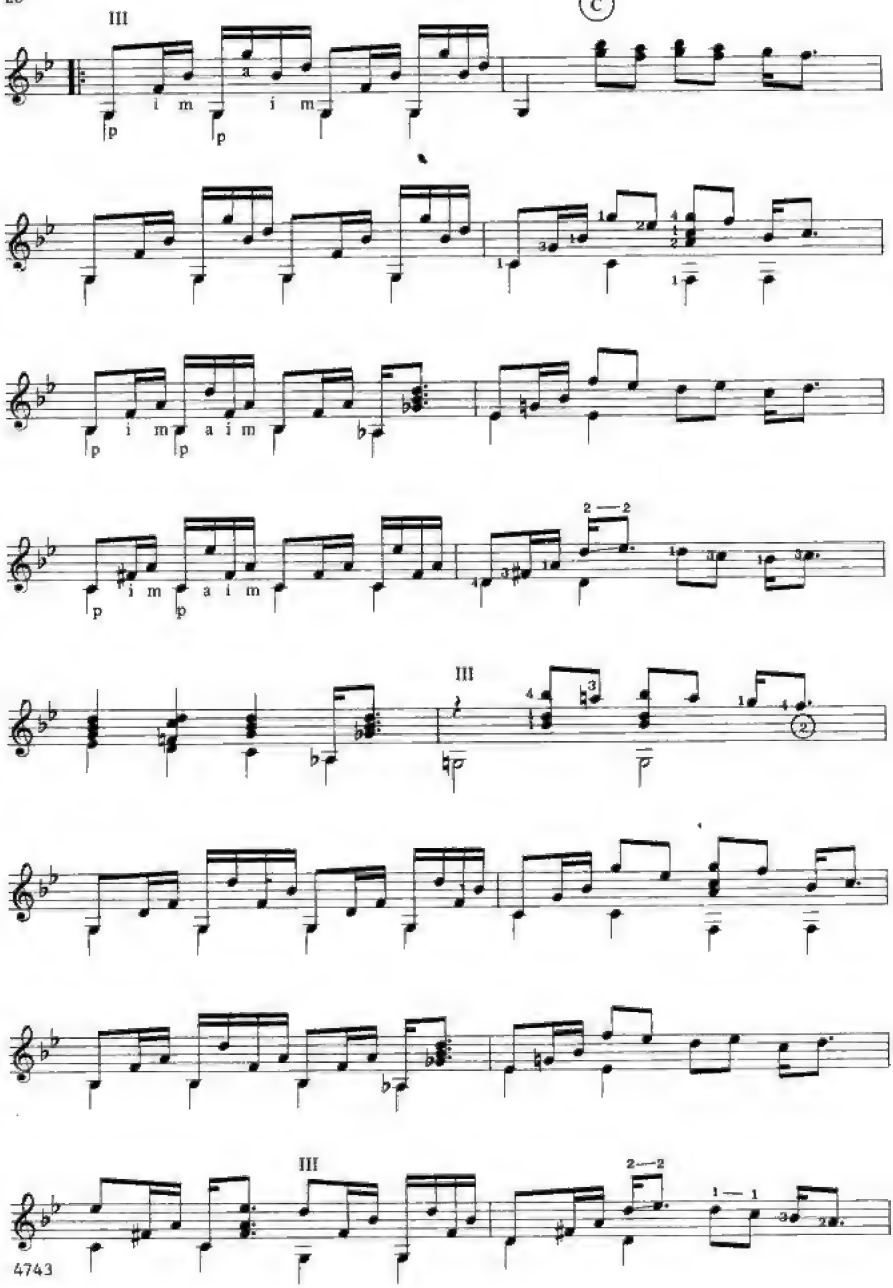
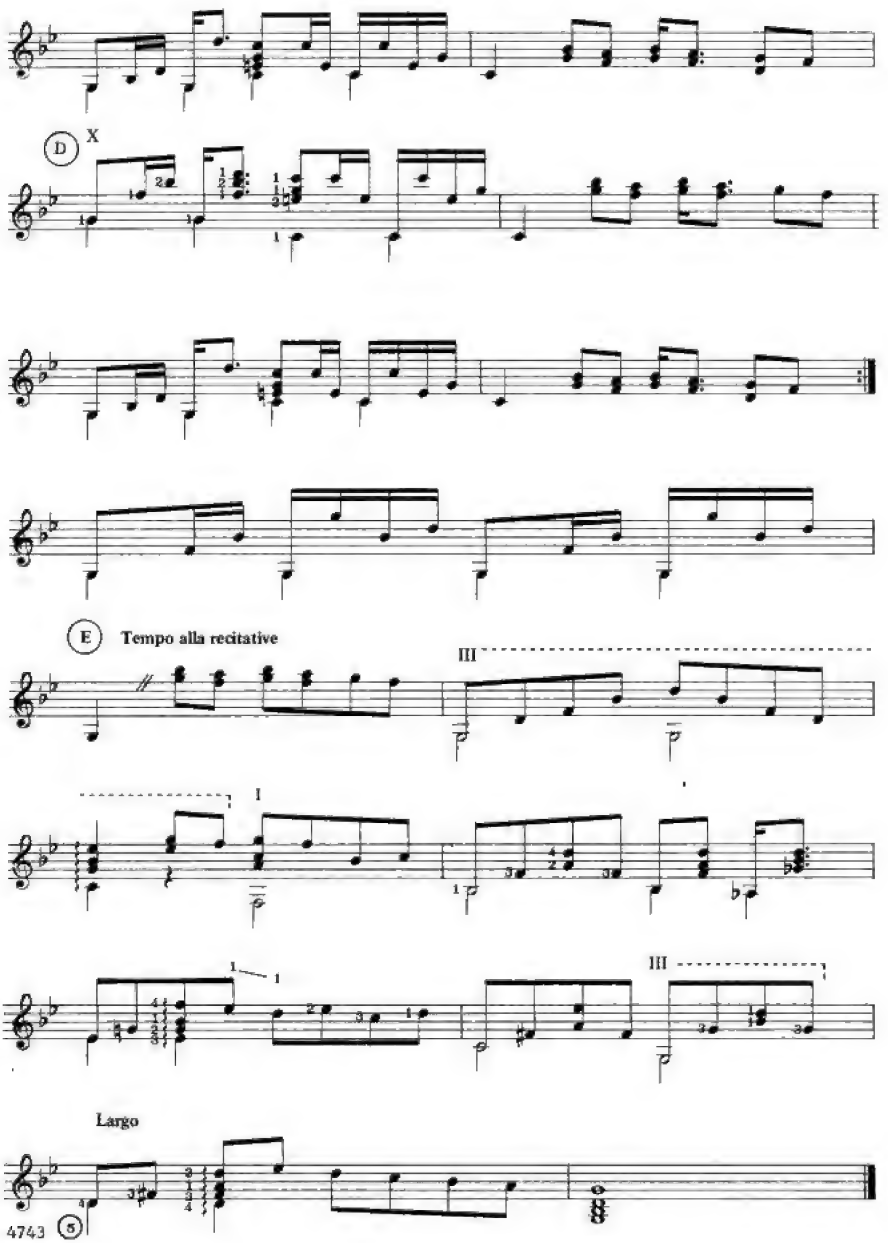
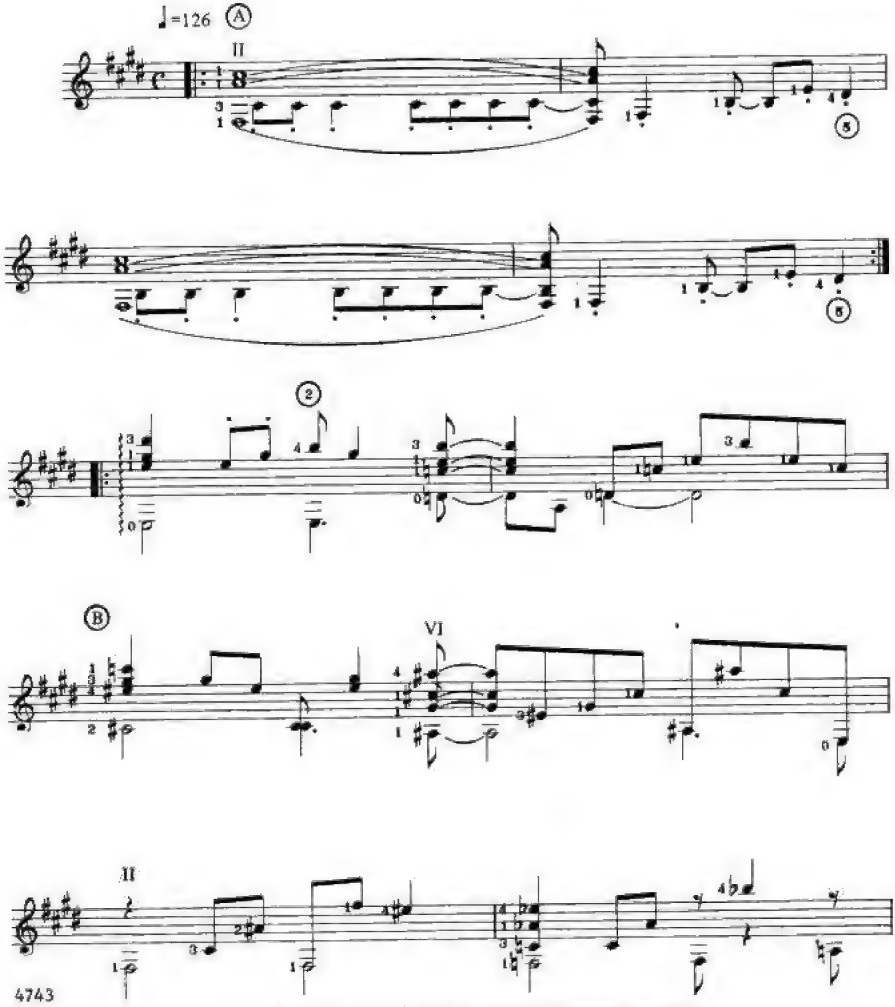

III
C
p
i m
a
i m
p
i m
a i m
p
i m
a i m
p
2 — 2
III
III
2 — 2
1 — 1


D
X
E
Tempo alla recitative
III
I
III
Largo

MAYAGUEZ

By
EARL KLUGH



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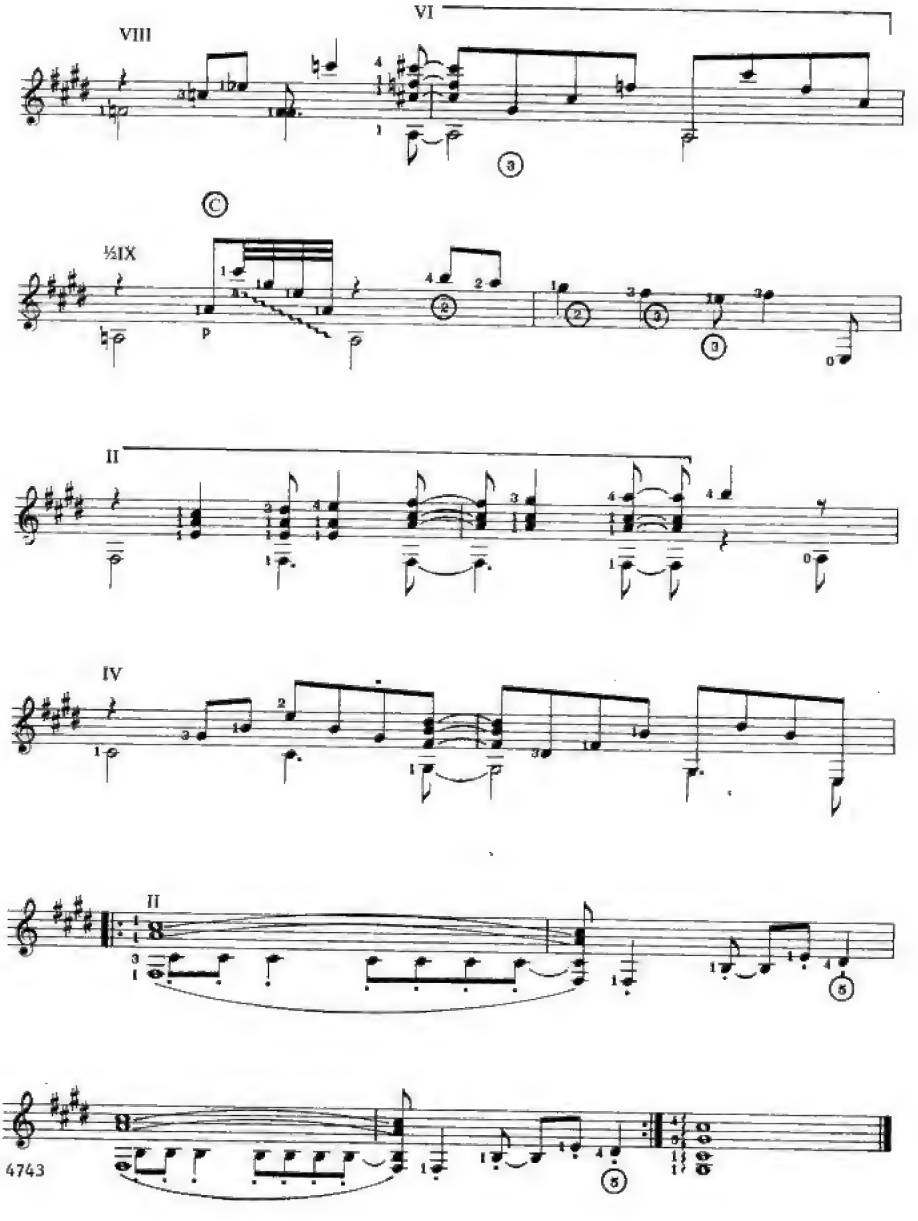
VI
VIII
½IX
II
IV
II
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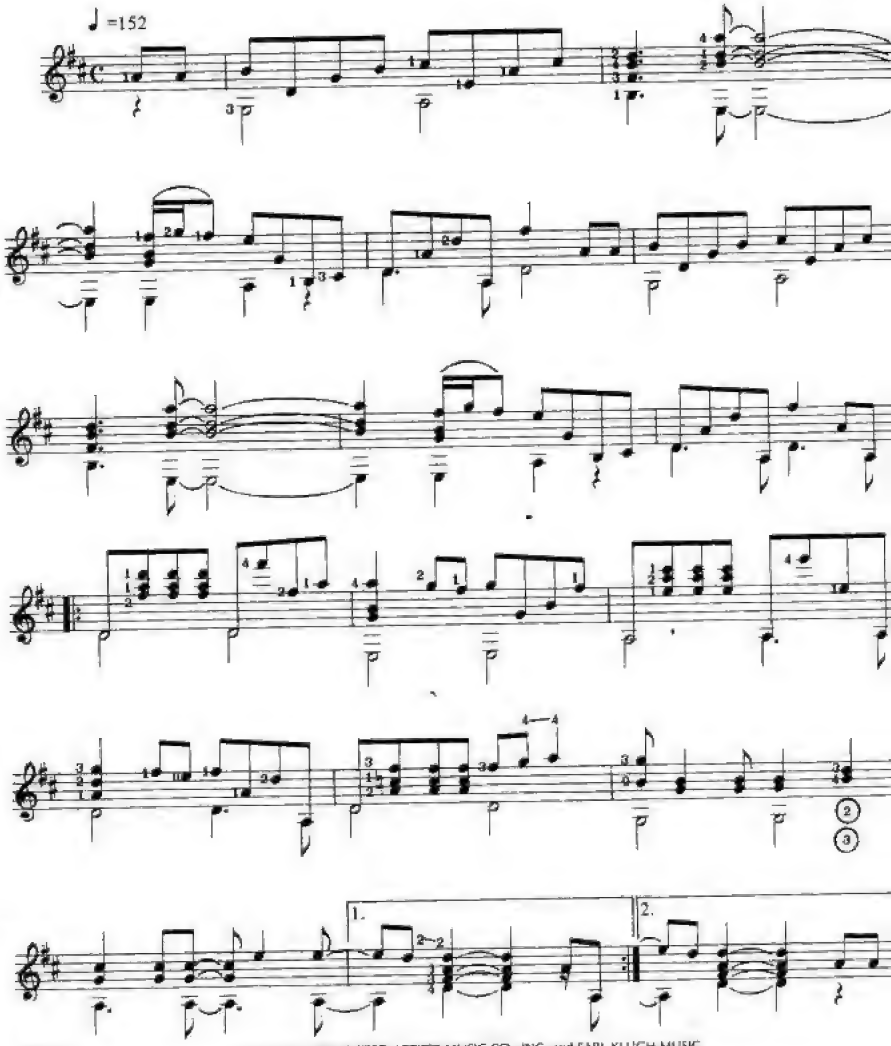
KARI

By
EARL KLUGH



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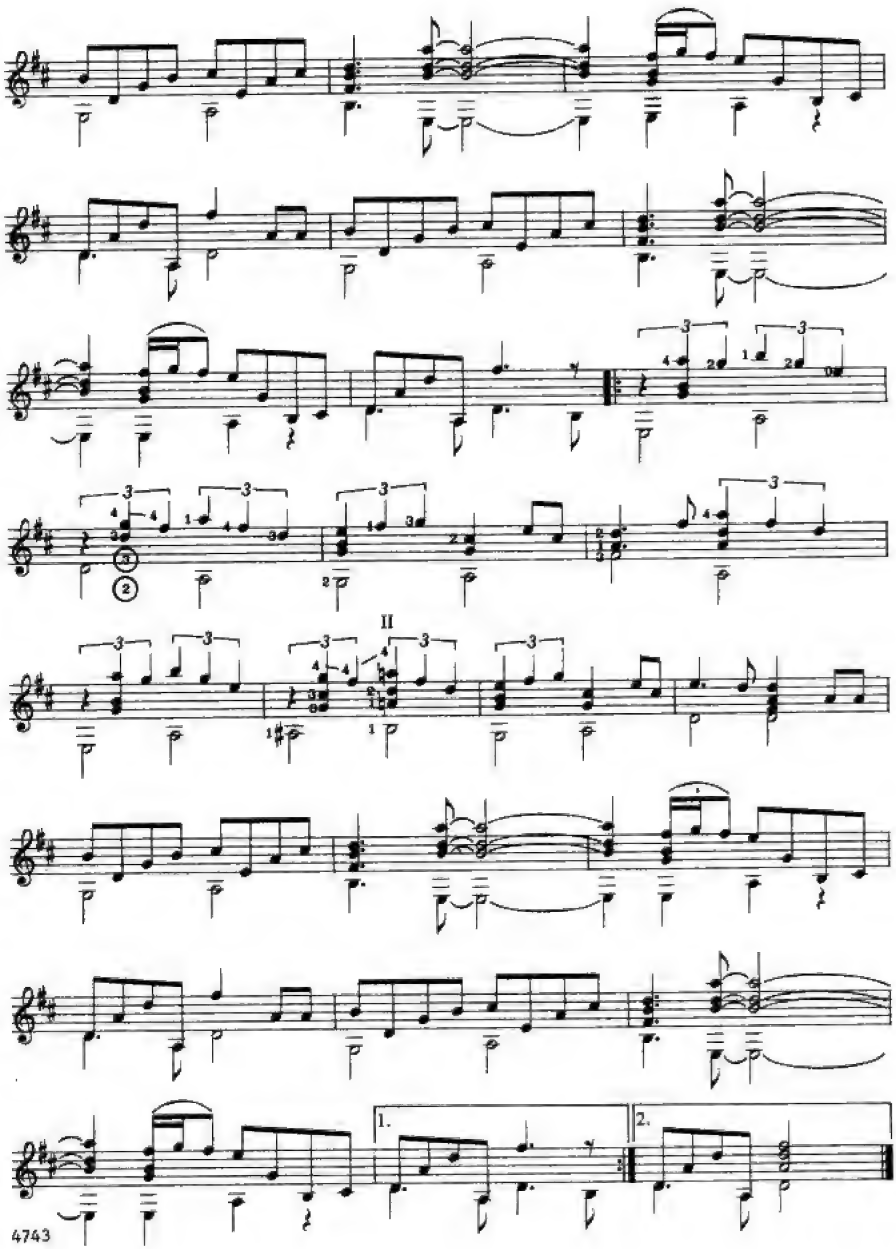

II
1.
2.

SPANISH NIGHT

"SPANISH NIGHT" is a cross between a lullaby and a Spanish love song. There is an ideal relationship between the melodic content and harmonies used that really make this tune a pleasure to listen to, as well as play.

A) At letter A, there is a quick shift in the left hand that must be practiced.

B) Try to play this piece as evenly and consistently as possible. Legato all the way.

DR. MACUMBA

"DR. MACUMBA" is one of those Latin fireball-type pieces. All the single-note passages in this piece are played short (staccato), especially the first four bars.

A) Watch out for the three-four bar at letter A. The grace notes in this measure can be interpreted as 16th note triplets, if that makes the counting easier.

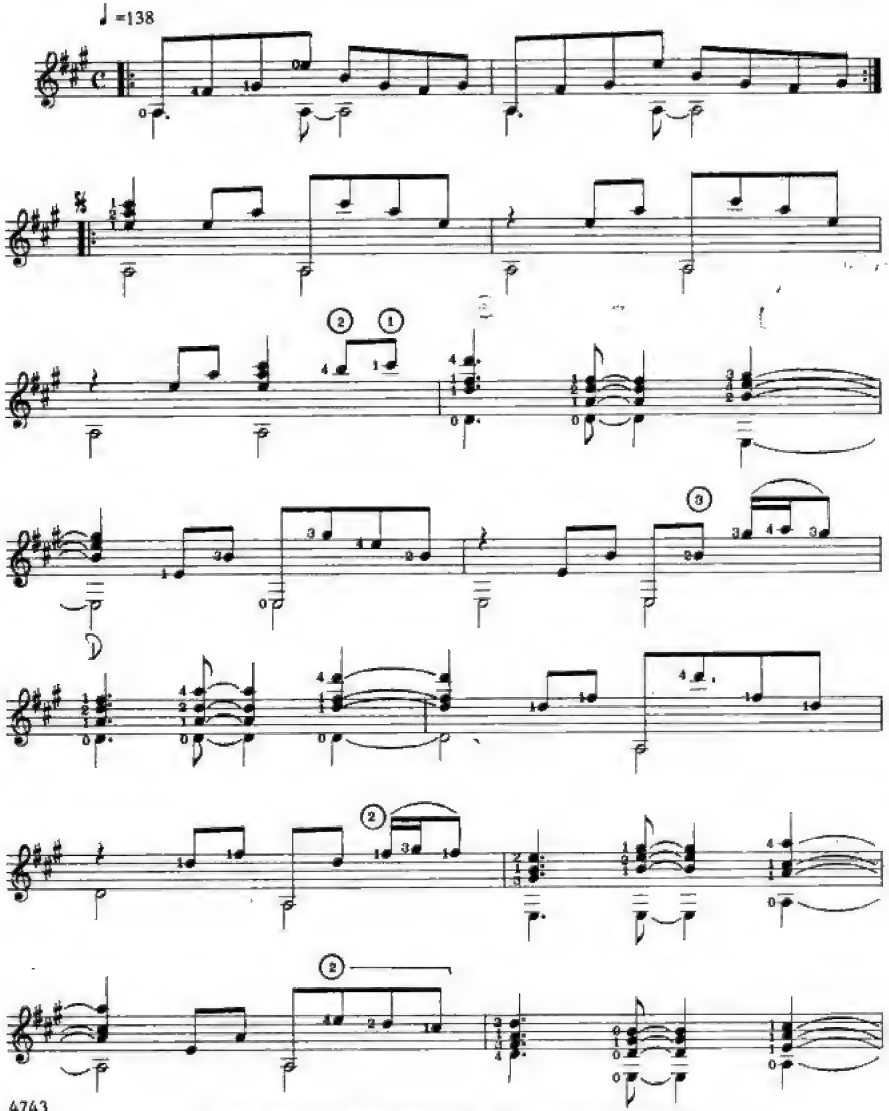
B) At letter B, I put my second finger on the note B on the fifth string. Of course you do not play this note, but to avoid accidentally playing the open A string by mistake, it makes good sense to give it a try.

C) At letter C, I want you to drag your ring finger down across the middle three strings.

D) A lot of snap here on the 32nd notes.

SPANISH NIGHT

By
EARL KLUGH



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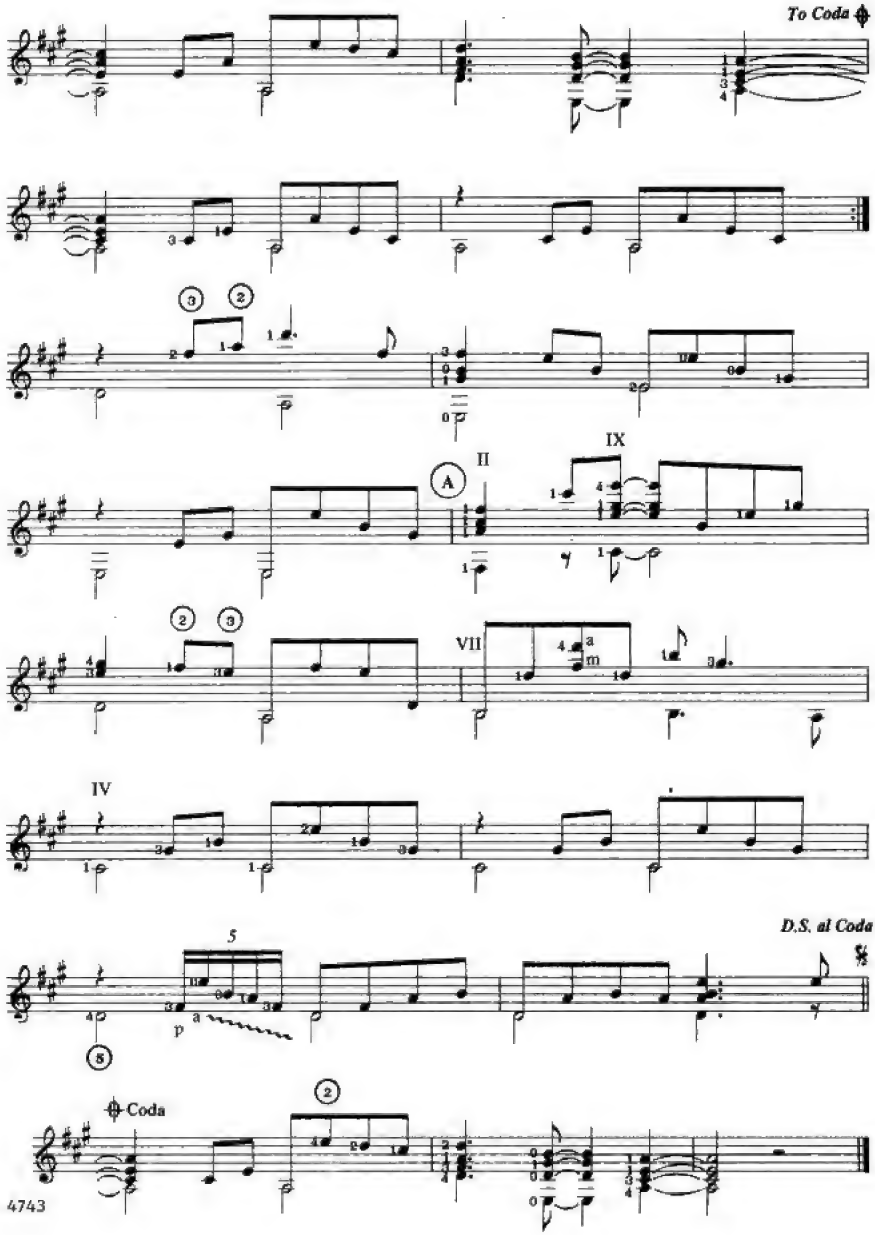
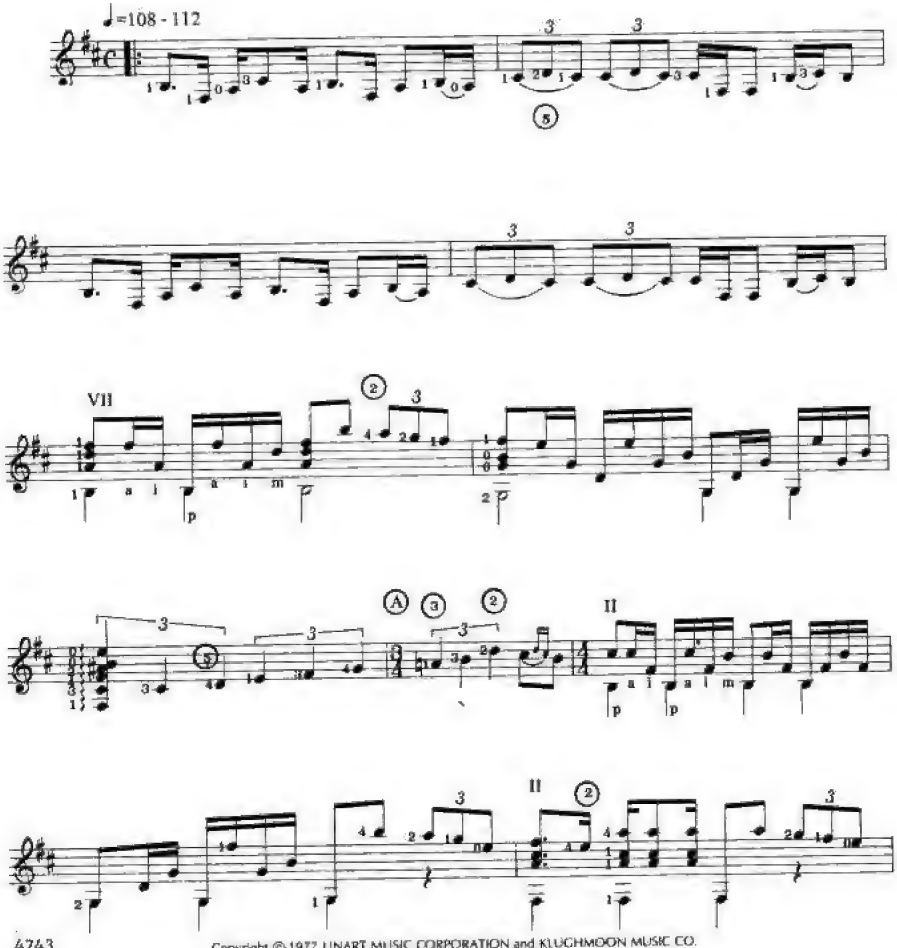

To Coda
IX
II
A
VII
IV
D.S. al Coda
Coda

DR. MACUMBA

By
EARL KLUGH



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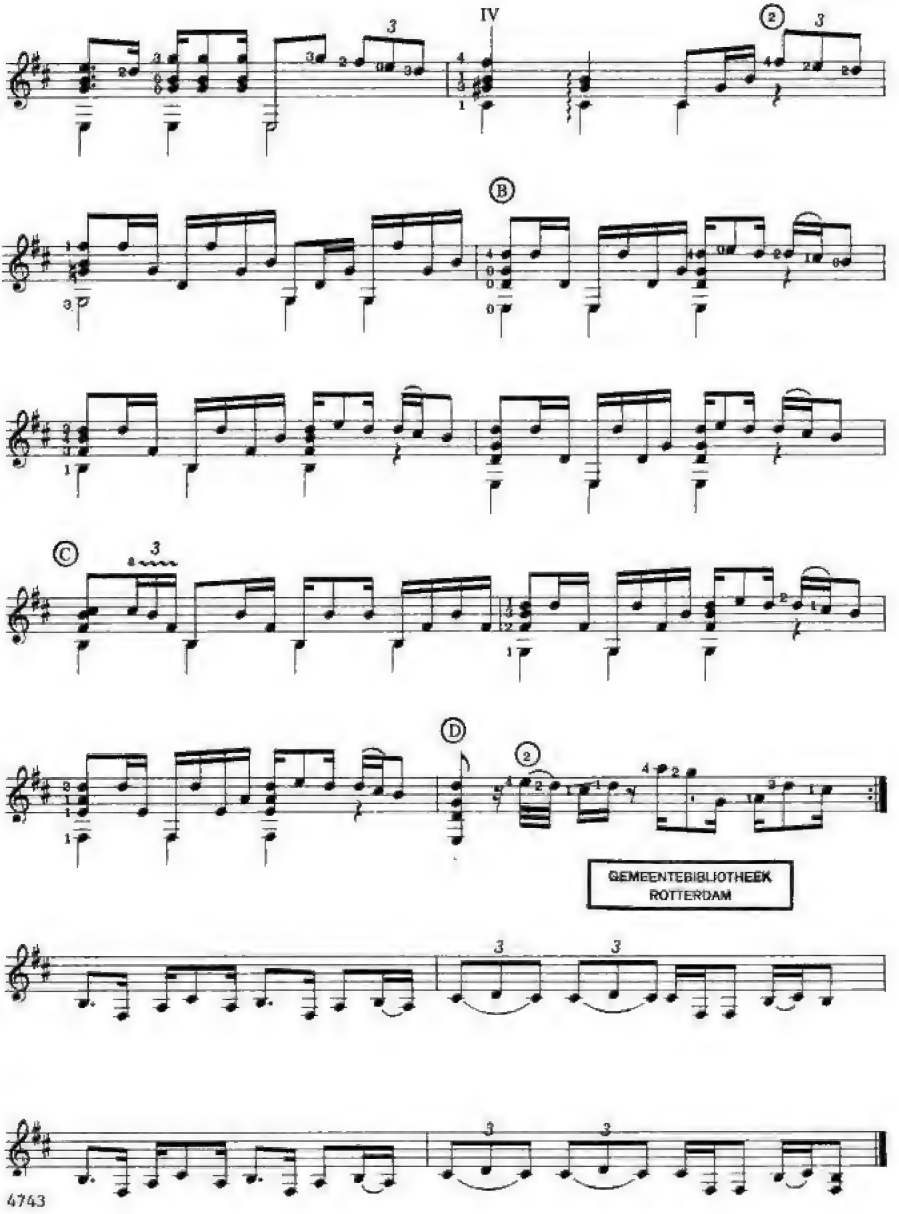


GEMEENTEBIBLIOTHEEK
ROTTERDAM

IF IT'S IN YOUR HEART (It's In Your Smile)

"IF IT'S IN YOUR HEART (It's In Your Smile)" is kind of a finger-picking blue grass arrangement. Always remember to keep the arpeggios flowing by making smooth chord transitions.

A) Read carefully through this section and watch for the accidentals.

THIS TIME

"THIS TIME" should be played with a crisp or sharp sense of rhythm.

A) At letter A, there is a gliss. indicated. Make sure you slide your third finger to the c sharp with the gliss being played on the beat.

B) At letter B, I want you to hammer the grace note b to the c sharp. This grace note should also be played in time, but on the upbeat.

C) Play this grace note as you previously played at letter B.

LIVING INSIDE YOUR LOVE

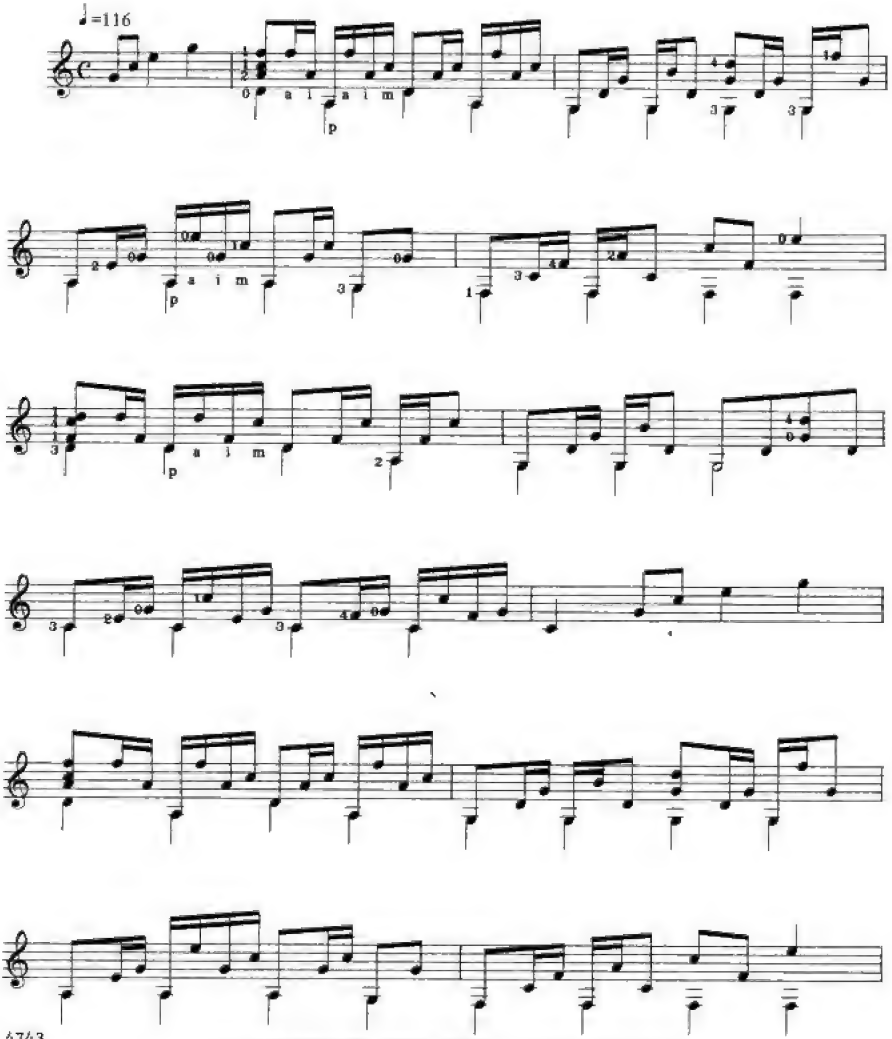
Syncopation as well as several harmonic changes are quite prevalent in "LIVING INSIDE YOUR LOVE". Outside of the first four measures, there are no repeats written in. I'm leaving that up to you.

A) At letter A, watch for the accidentals on the note g. There are two changes in this measure.

Follow the bar markings in this arrangement closely. It should facilitate things for you as well as insure a sustained sound.

IF IT'S IN YOUR HEART
(It's In Your Smile)

By
EARL KLUGH



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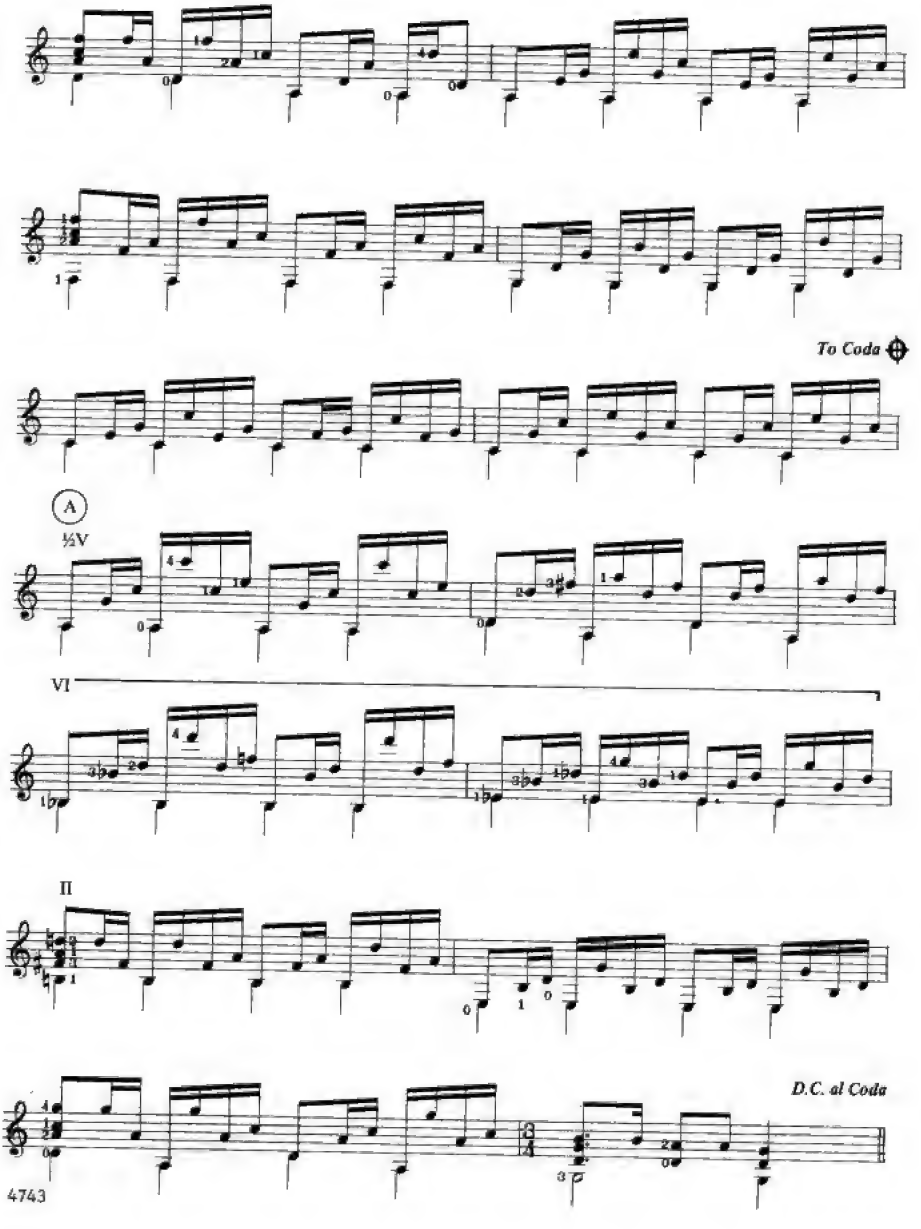
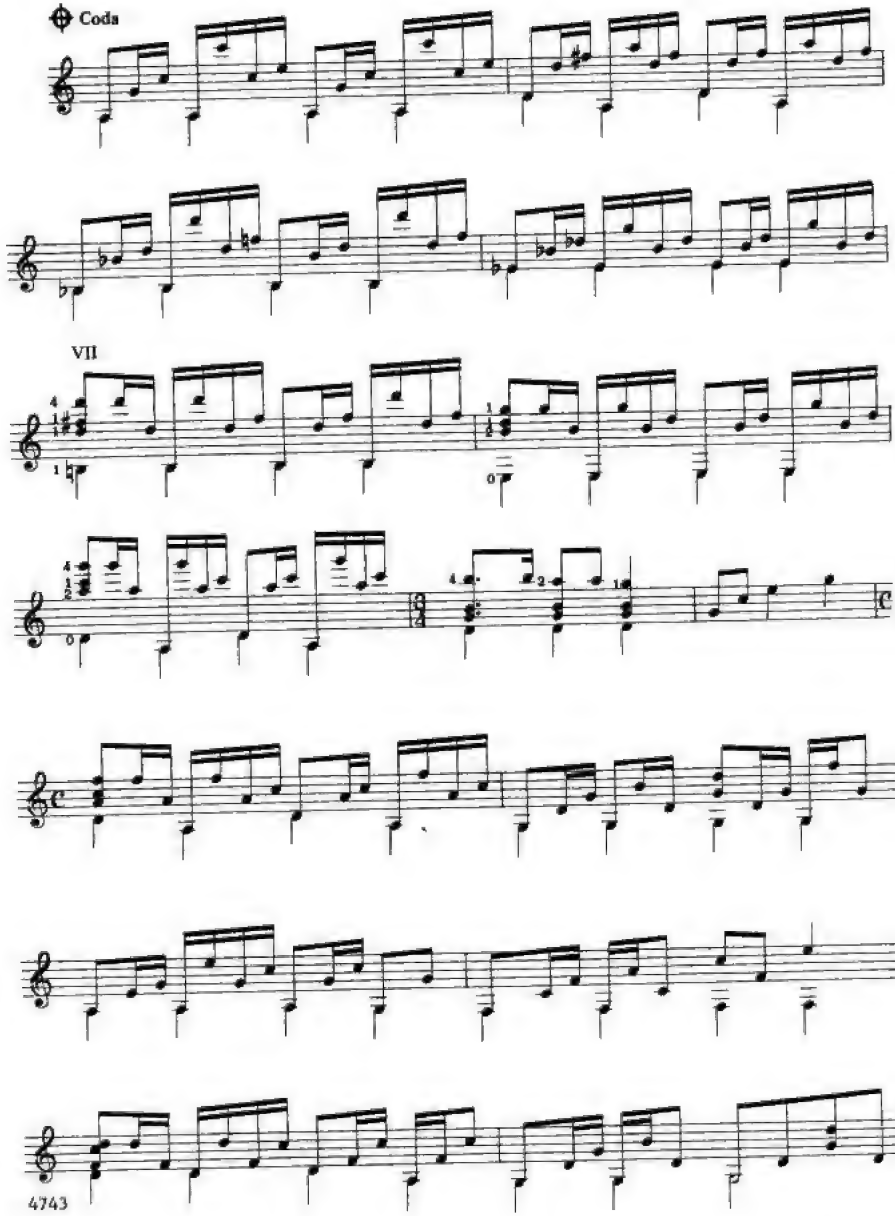
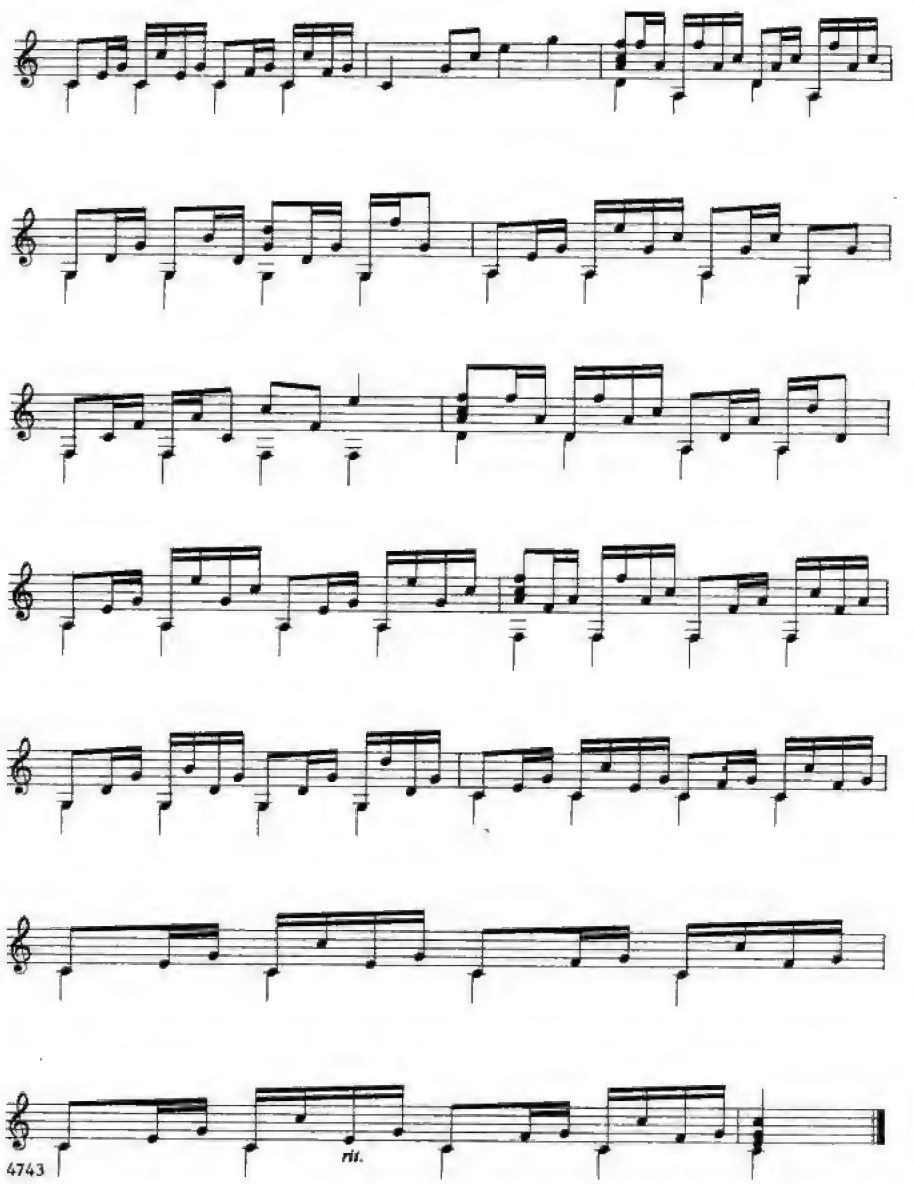
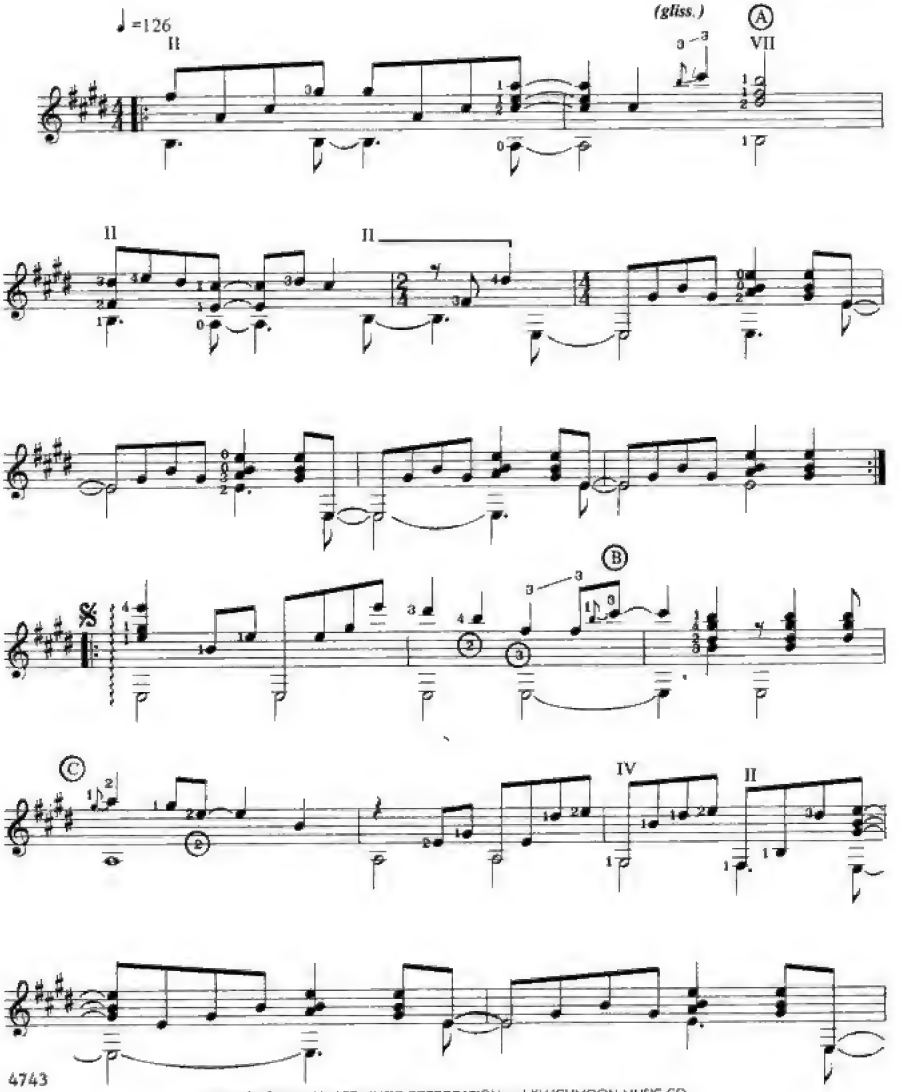

To Coda
A
½V
VI
II
D.C. al Coda


Coda
VII


rit.

THIS TIME

By
EARL KLUGH



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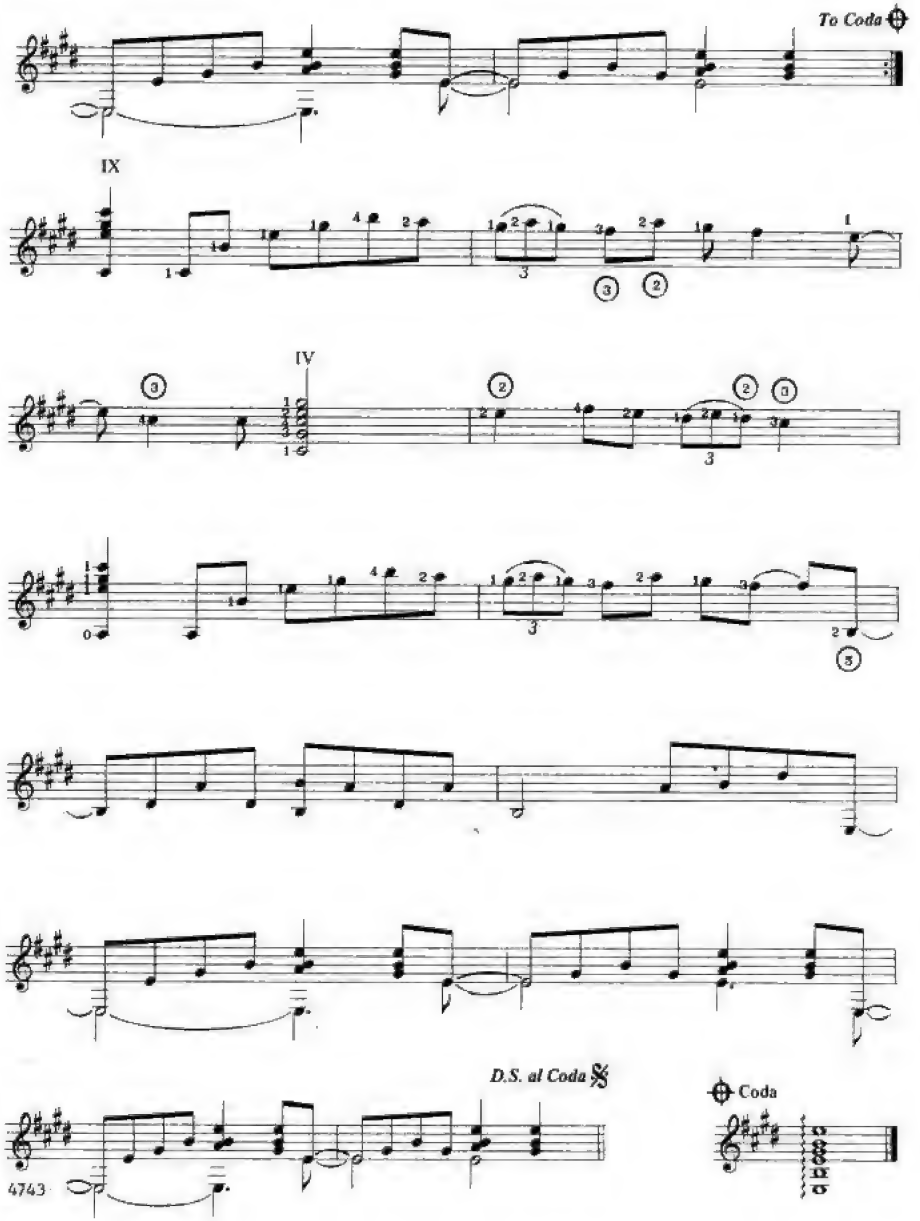
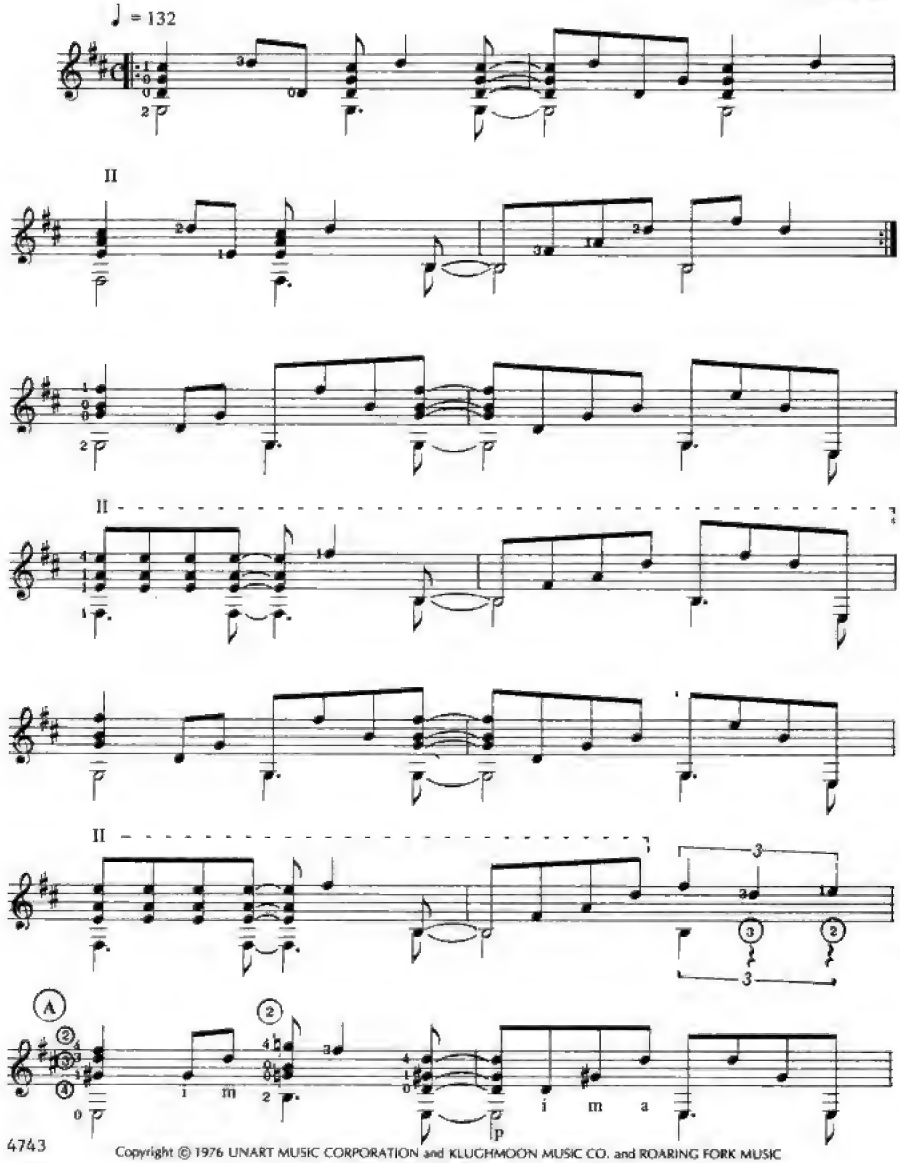

To Coda
IX
IV
D.S. al Coda
Coda

LIVING INSIDE YOUR LOVE

By
EARL KLUGH
DAVE GRUSIN



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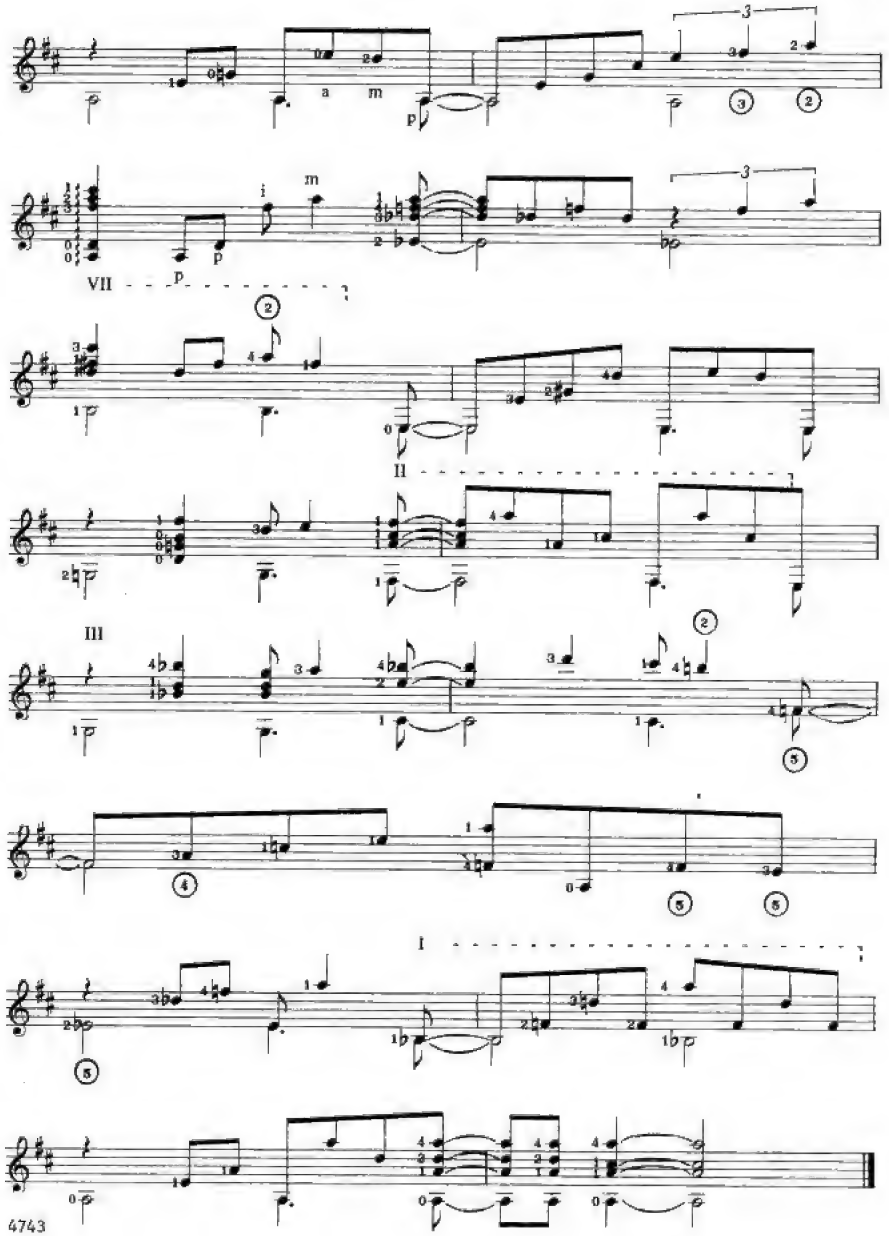

a
m
p
i
m
p
VII
II
III
I

HEART STRING

Creating an arrangement of "HEARTSTRING" was not an easy task for me. Rhythmic figures, chords, notes were just flying everywhere on the record, so what you are about to play is an amalgamation of what I thought might best be represented on one guitar.

A) Try to create an even slur with your little finger in the left hand in this first measure. You will also need the same effect from your second finger in measure two.

B) At letter B, you must drag your ring finger down the strings (in rhythm). This is a technique used in some classical guitar pieces, but more often found in the flamenco idiom.

C) Practice this stretch until it is smooth. You will like the end result when it has been learned.

I'LL NEVER SEE YOU SMILE AGAIN

"I'LL NEVER SEE YOU SMILE AGAIN" is recorded on Earl Klugh and Bob James' ONE ON ONE album. Try to maintain a light touch on the melody and always remember to keep the music flowing. I've indicated a tempo of half note=84, so be patient if it takes a while to achieve that pace.

A) At letter A, try slapping the bass note F against the guitar neck with your thumb in the right hand. You don't want any hardcore disco stuff, just a gentle crisp wap will do.

B) Here's a C13th for all you jazz chord lovers.

CRY A LITTLE WHILE

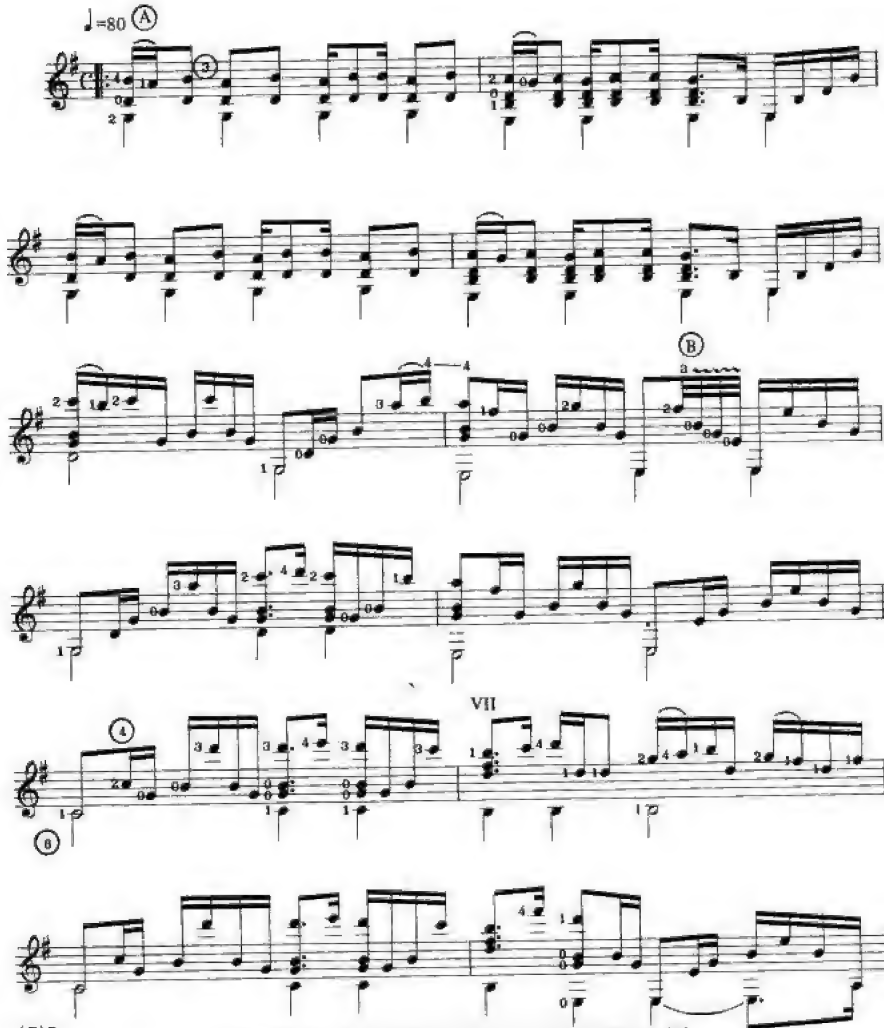
Try to be as gentle as you can when playing "CRY A LITTLE WHILE". If you can keep the slurs even and of course in rhythm, I have no doubt that you will be successful when playing this piece.

A) At letter A, you will see a grace note played with the fourth finger. I want the note d played on the beat and then you are to slide up to the e.

One final suggestion—This piece ends the way it begins, so try to get it right the first time.

HEART STRING

By
EARL KLUGH



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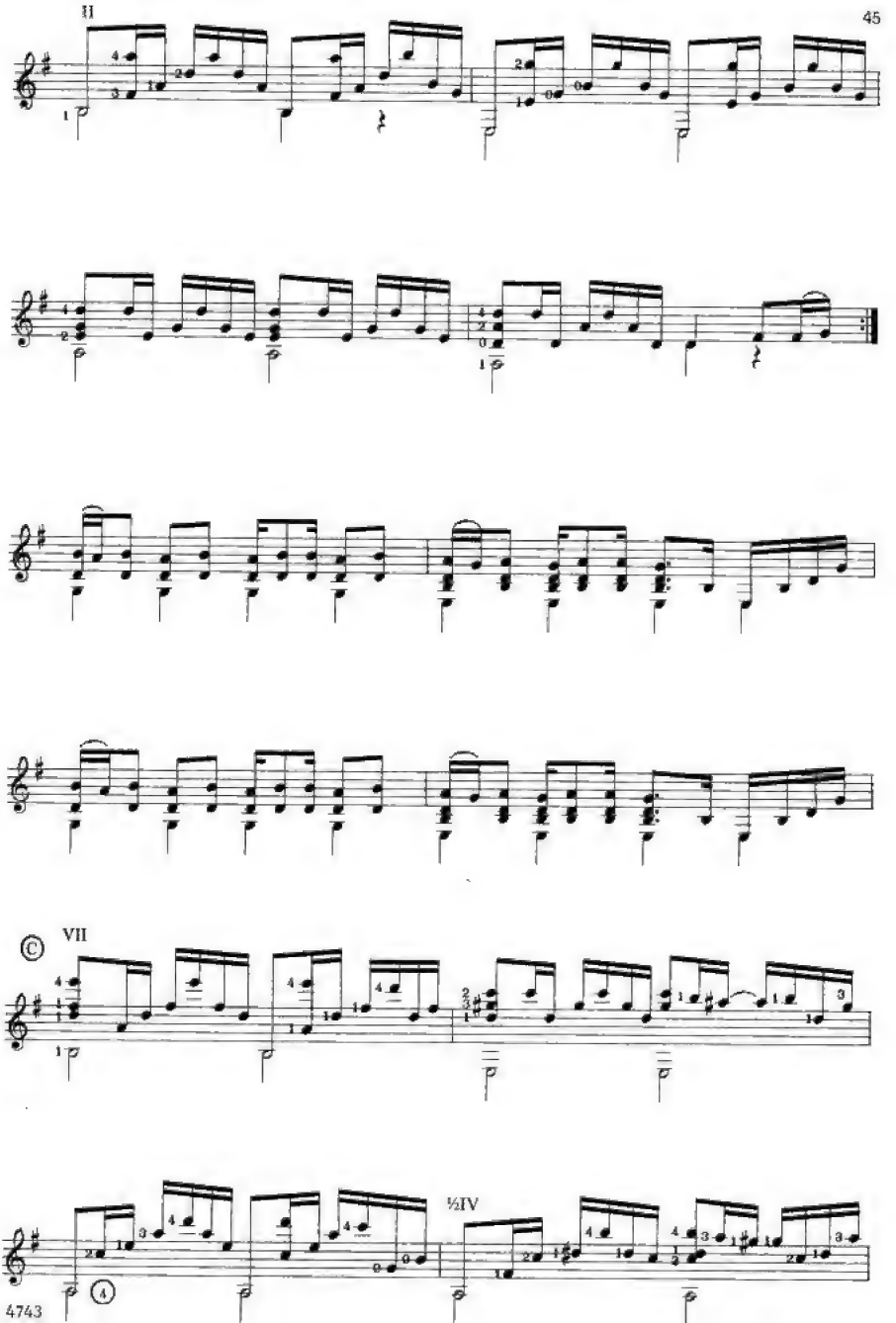
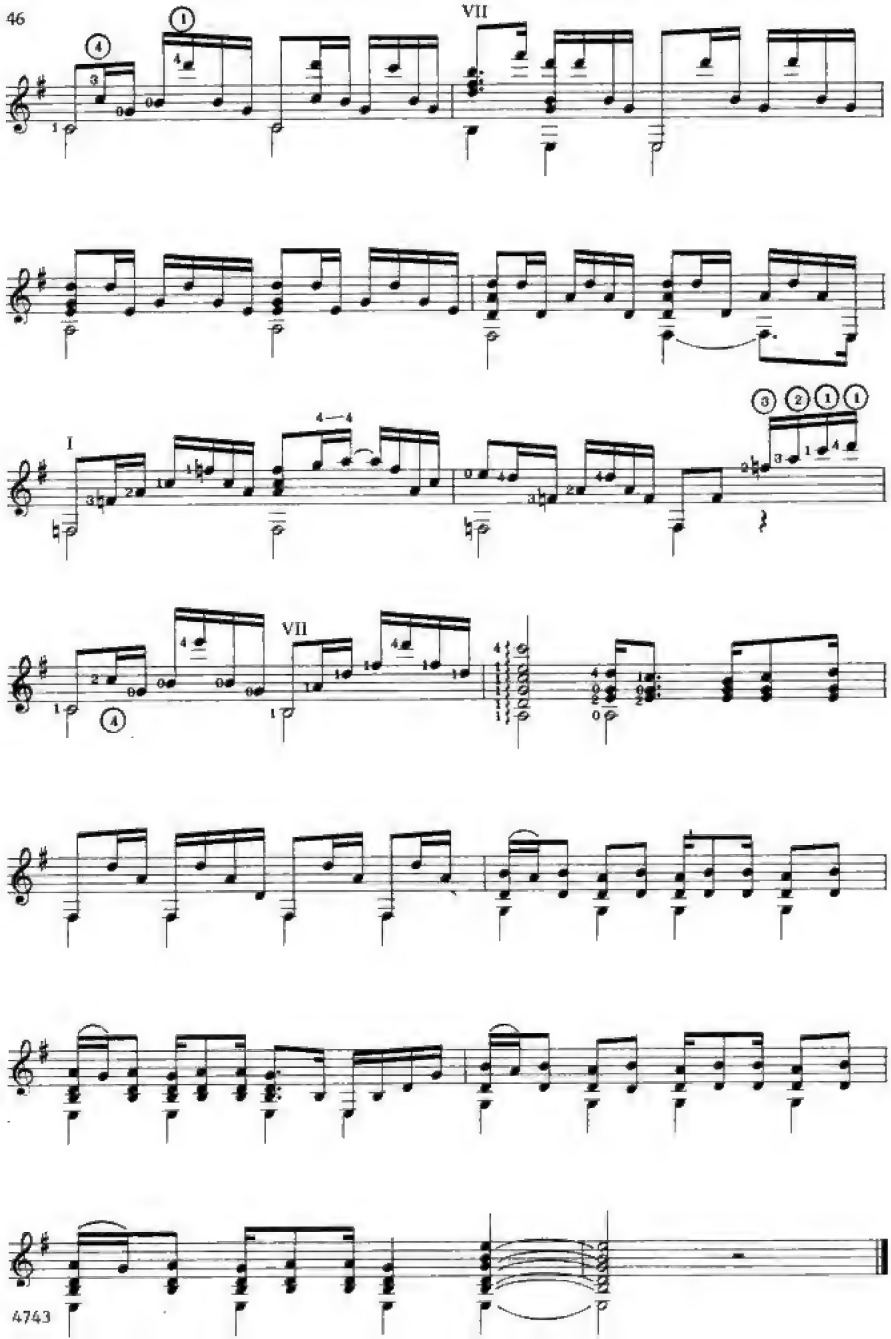
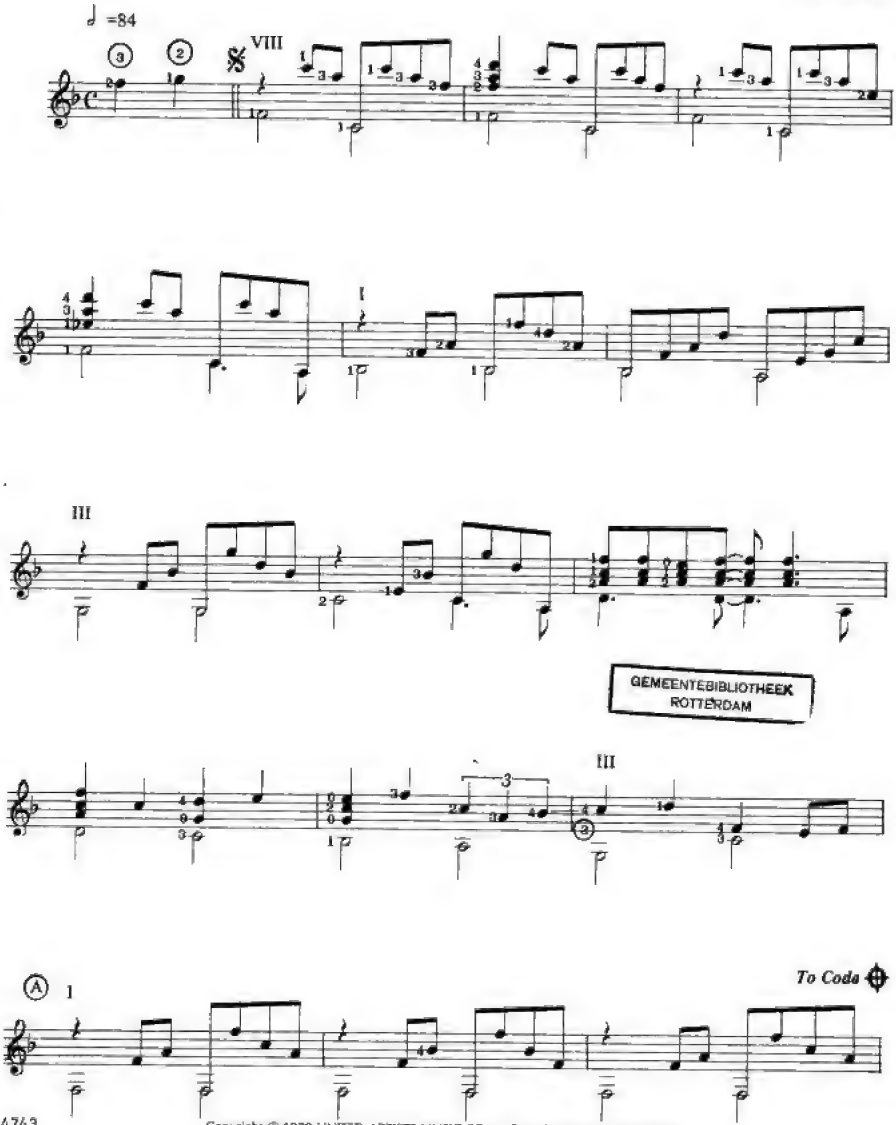

II
VII
½IV


VII
I
VII

I'LL NEVER SEE YOU SMILE AGAIN

By
EARL KLUGH



GEMEENTEBIBLIOTHEEK
ROTTERDAM

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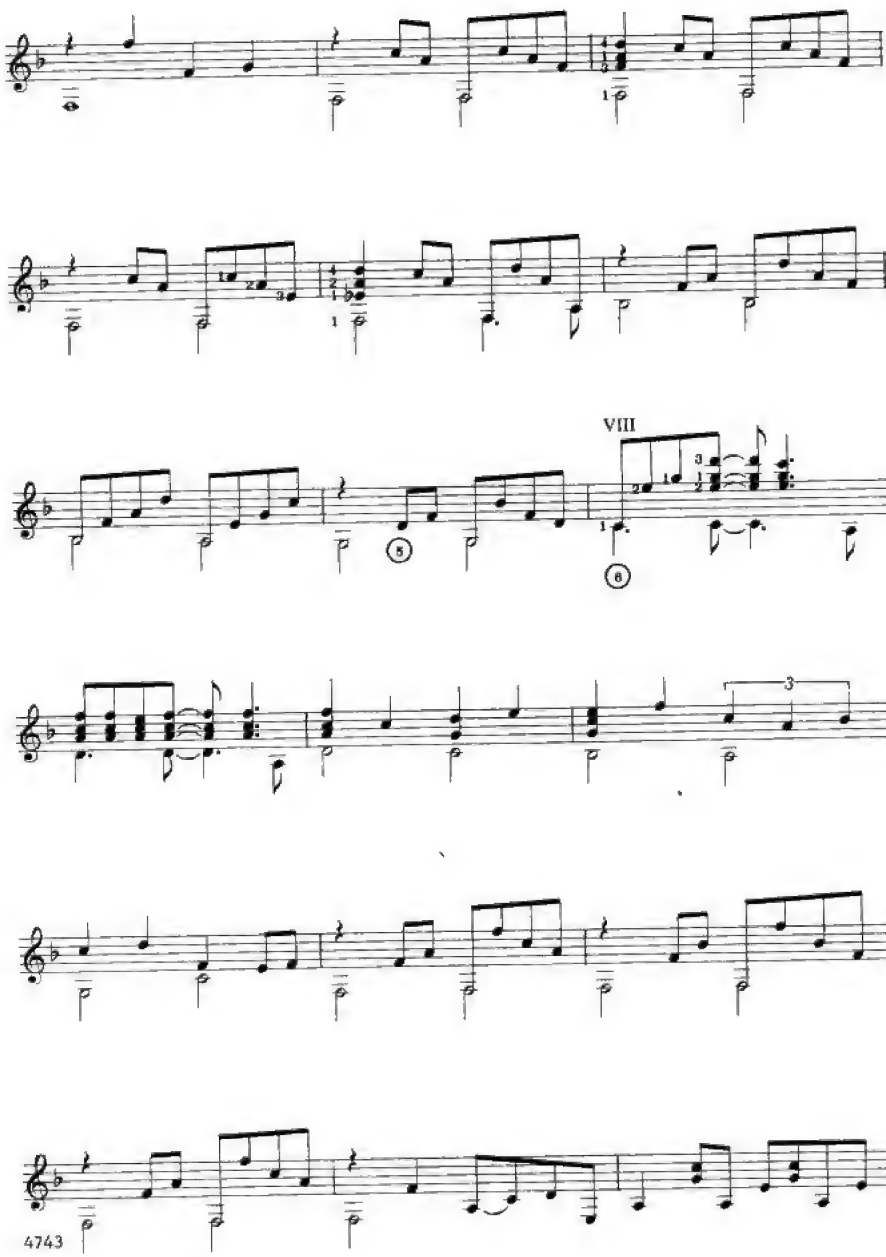
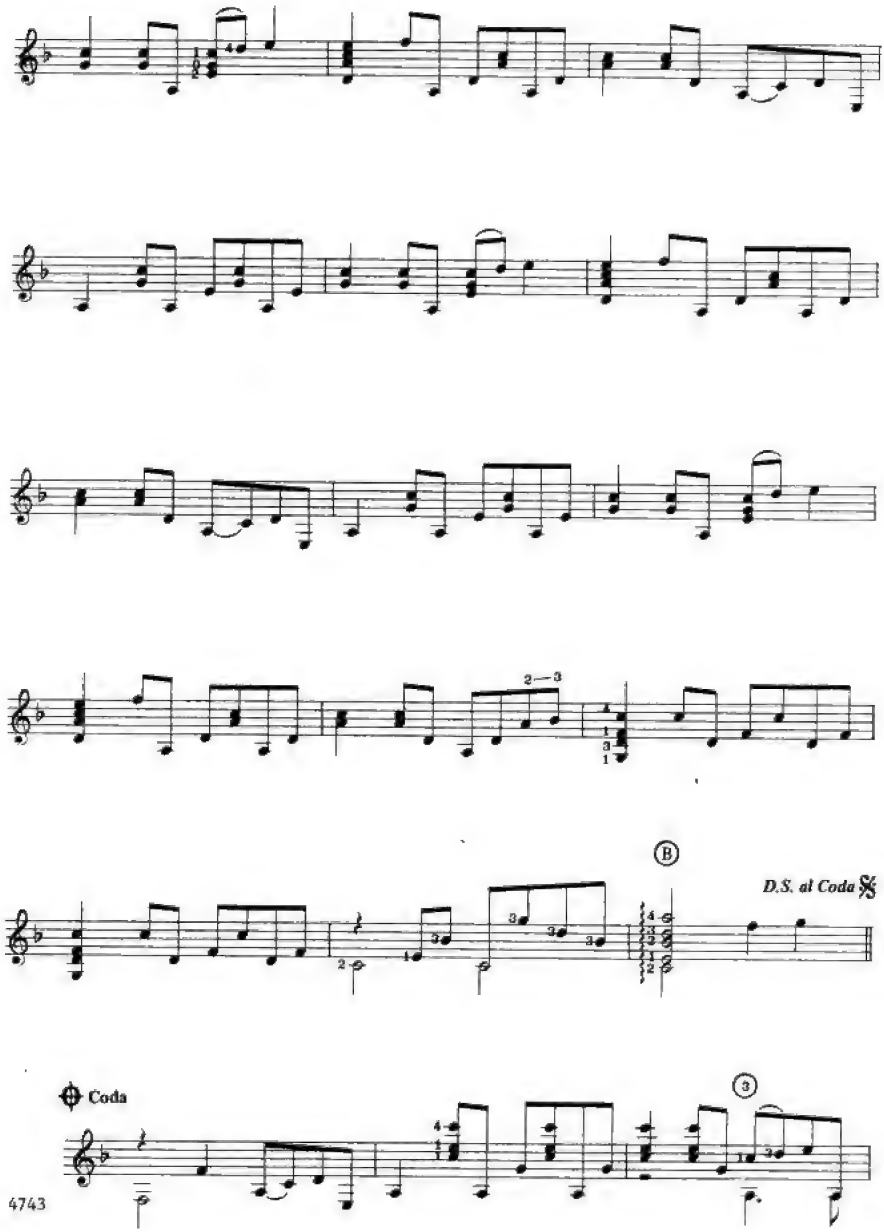
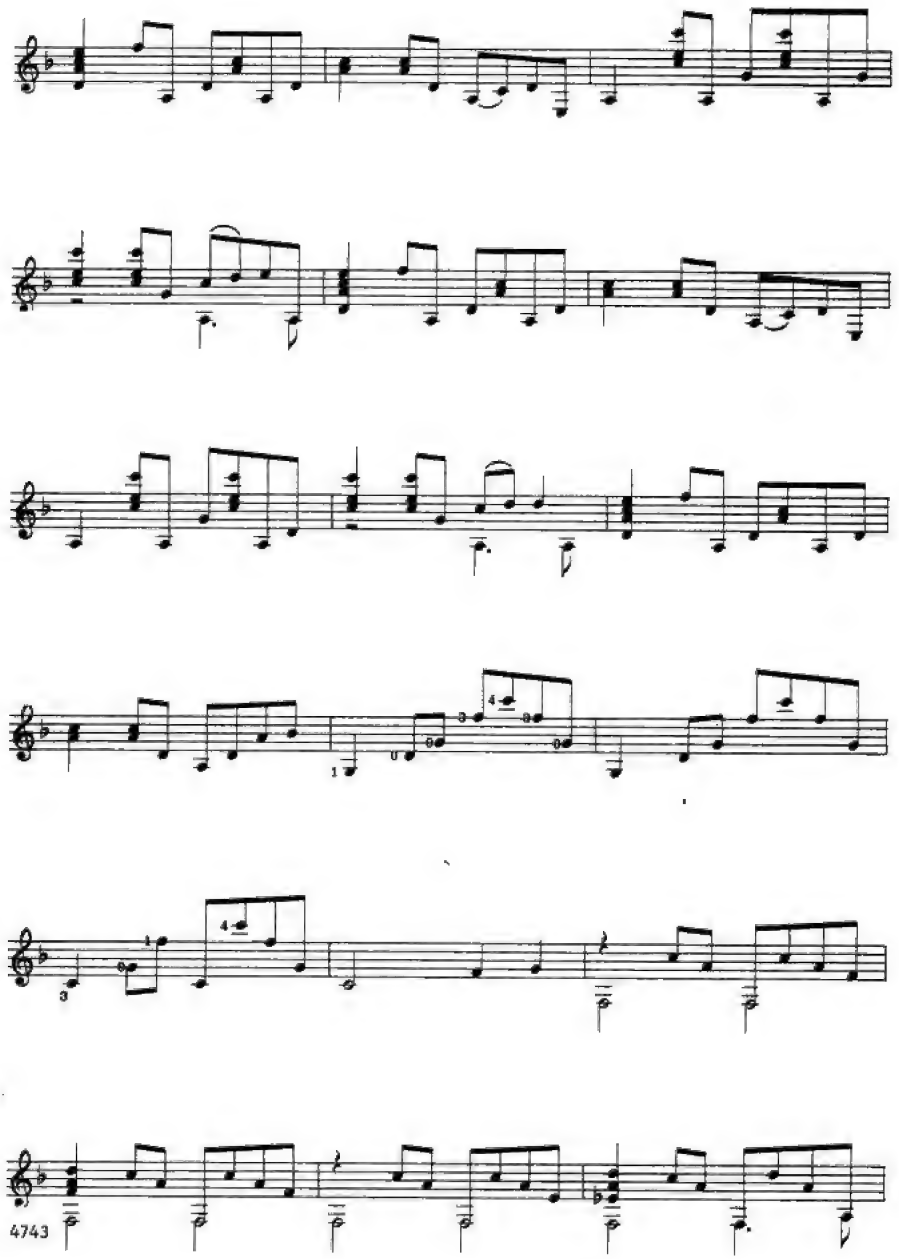
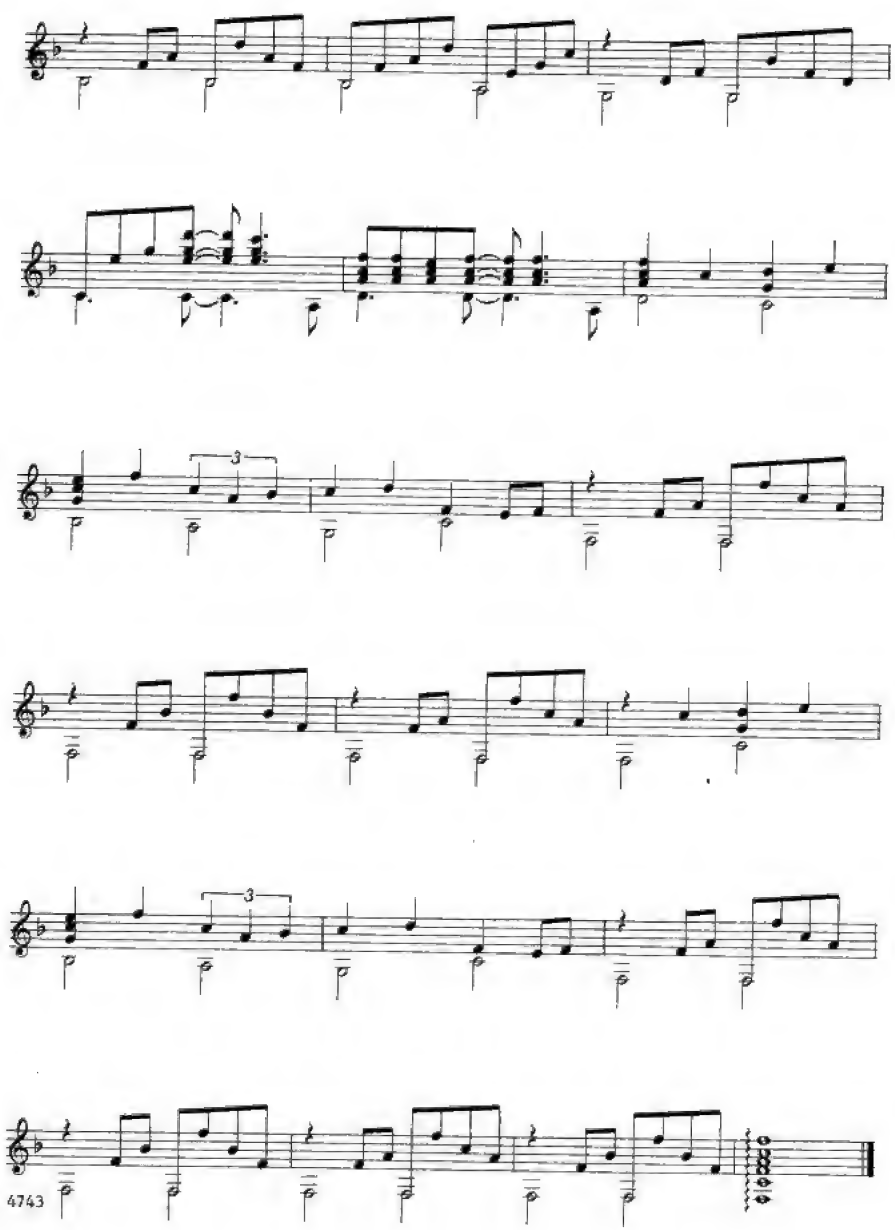

VIII
5
6

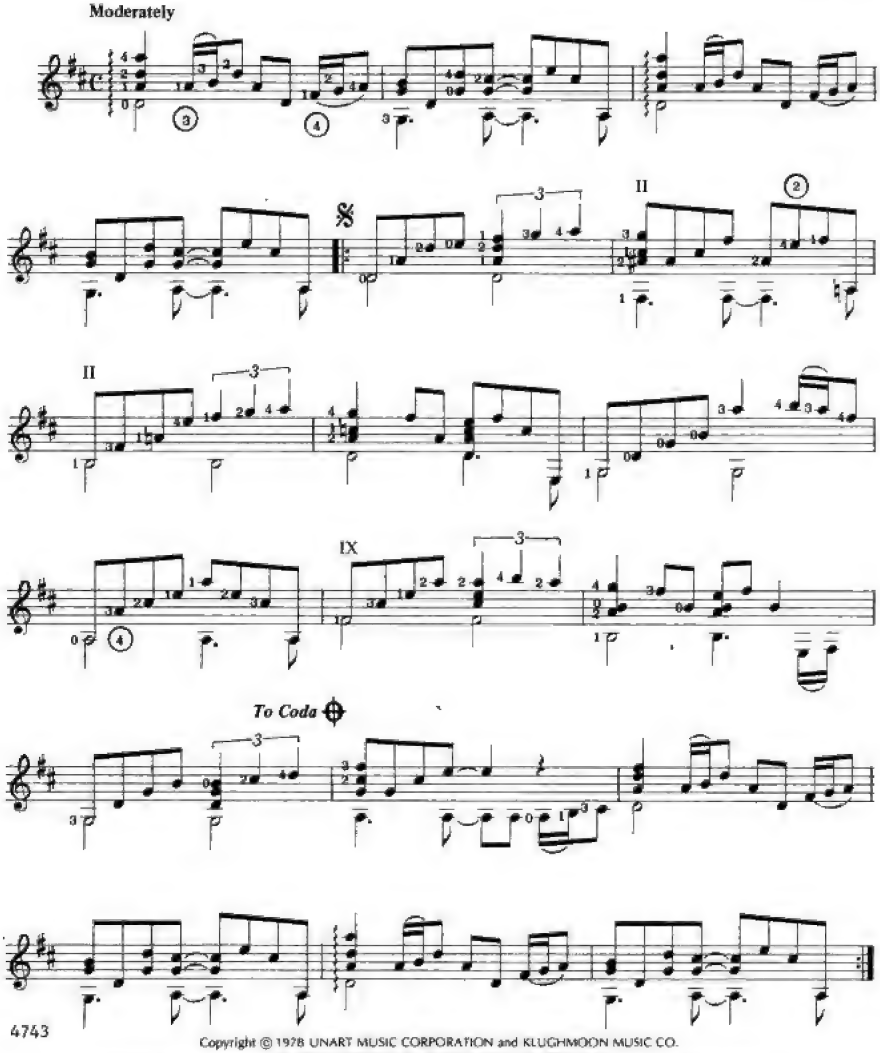

2—3
B
D.S. al Coda
Coda
3




3
3

CRY A LITTLE WHILE

By
EARL KLUGH



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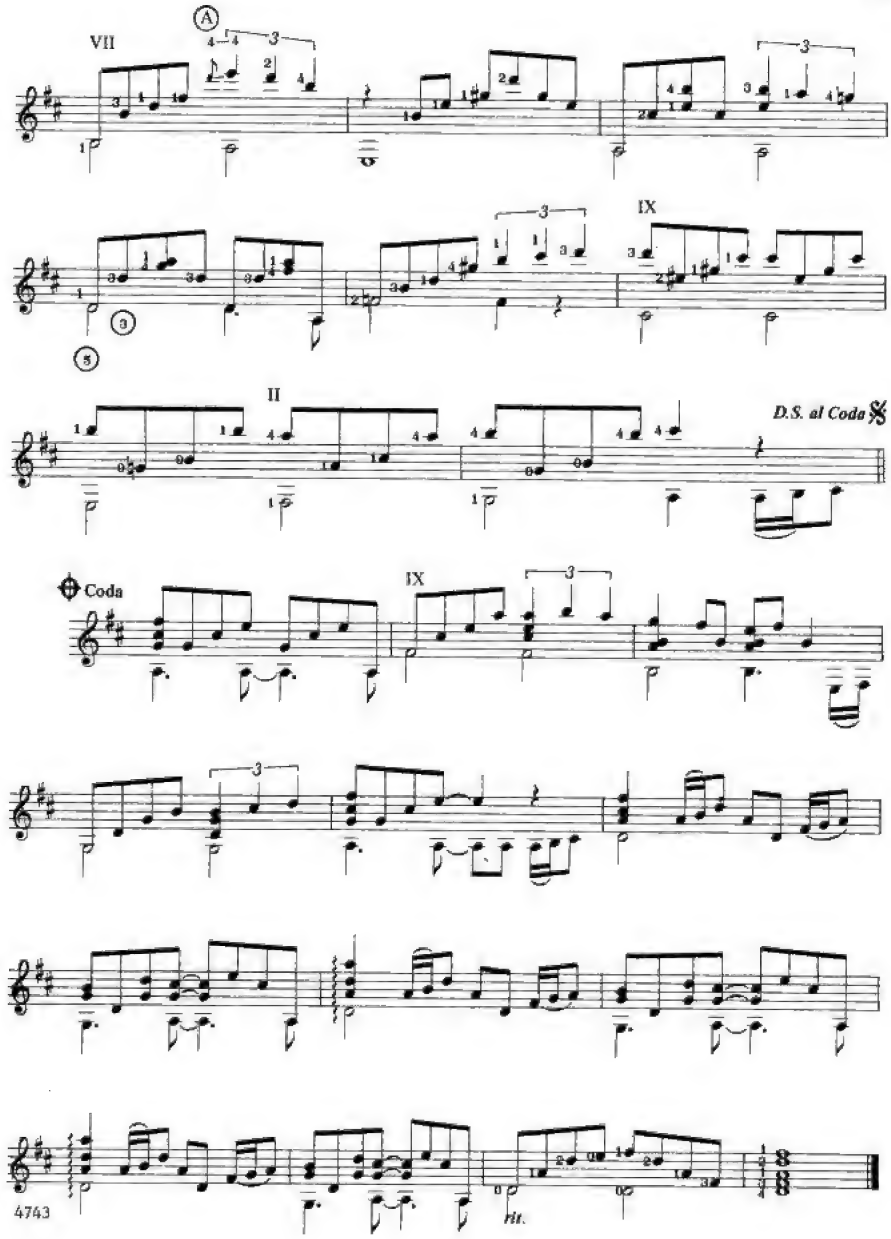

VII
A
IX
II
D.S. al Coda
Coda
IX
Ht.

AMAZON

"AMAZON" is an excellent arpeggio study for the intermediate student. Along with showing control in the right hand, the performer must also be able to demonstrate the ability to hold down several consecutive bar chords in measures 5—8.

A) At letter A, the piece takes on a new look. Instead of the arpeggio, you are playing bar chords stemming from the relative major key and then switching back to the original key, d minor. I wrote the glissandos in during this section to try to eliminate some of the confusion.

Lots of practice, O.K.?

JULIE

A) Begin this piece with an even flowing arpeggio then continue to play in this manner.

B) Letter B is a hammer-on slur utilizing a D major chord.

C) Another hammer-on Bm7.

D) Letter D is probably the hardest section to play. Watch for fingerings and position indications.

SWEET RUM AND STARLIGHT

"SWEET RUM AND STARLIGHT" has a Caribbean flavor to it. I would suggest that you play this arrangement always trying to stay with the Latin folk song sound.

A) Try playing the first four measures staccato. I left out the staccato markings in case another interpretation changes you mind.

B) A good deal of seventh position marking is indicated in this section.

CATHERINE

Don't let the key signature of this arrangement scare you. B major is a beautiful sounding key on the guitar.

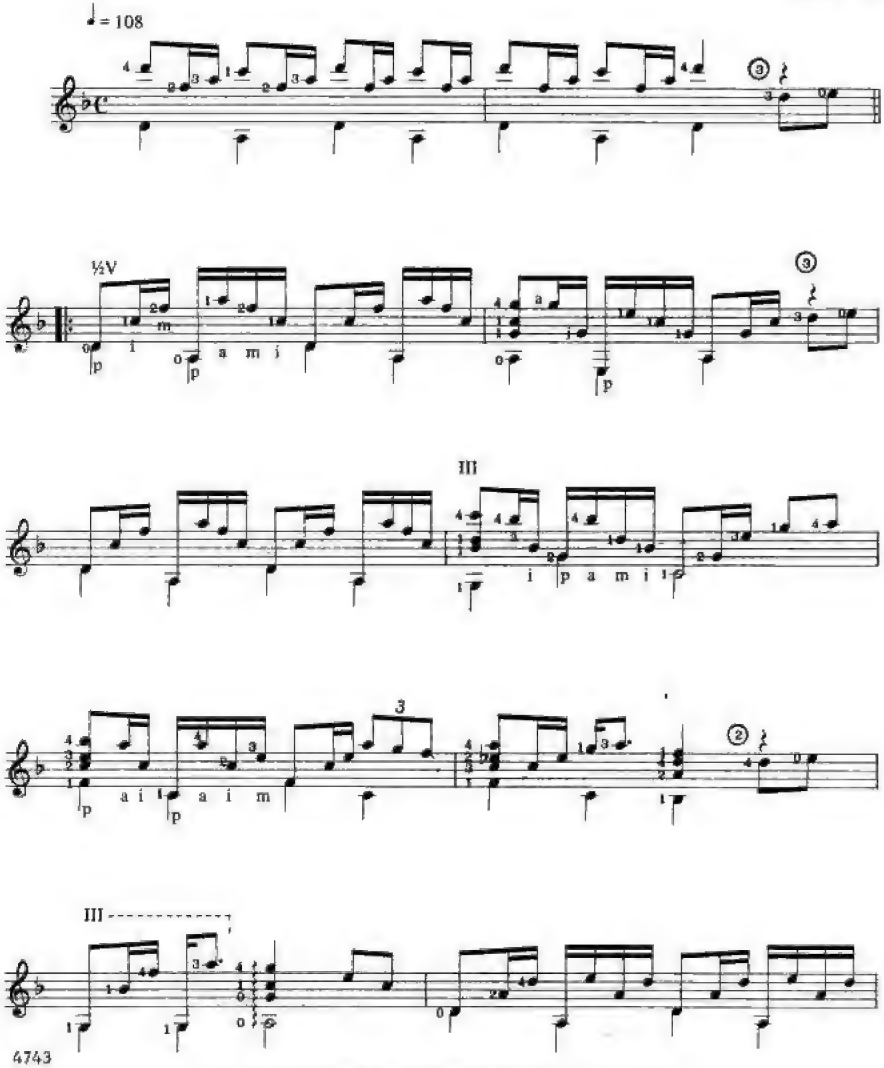
A) At letter A, you will be playing a repetitive three-note combination in the right hand. Try to achieve a balanced sound without having one or two notes of the chord stick out more than they should. This same right hand figure will occur several other times throughout this piece.

B) At letter B, there is a gliss. written in. Always play this on the beat.

C) Read carefully here. Watch for the accidentals.

AMAZON

By
EARL KLUGH



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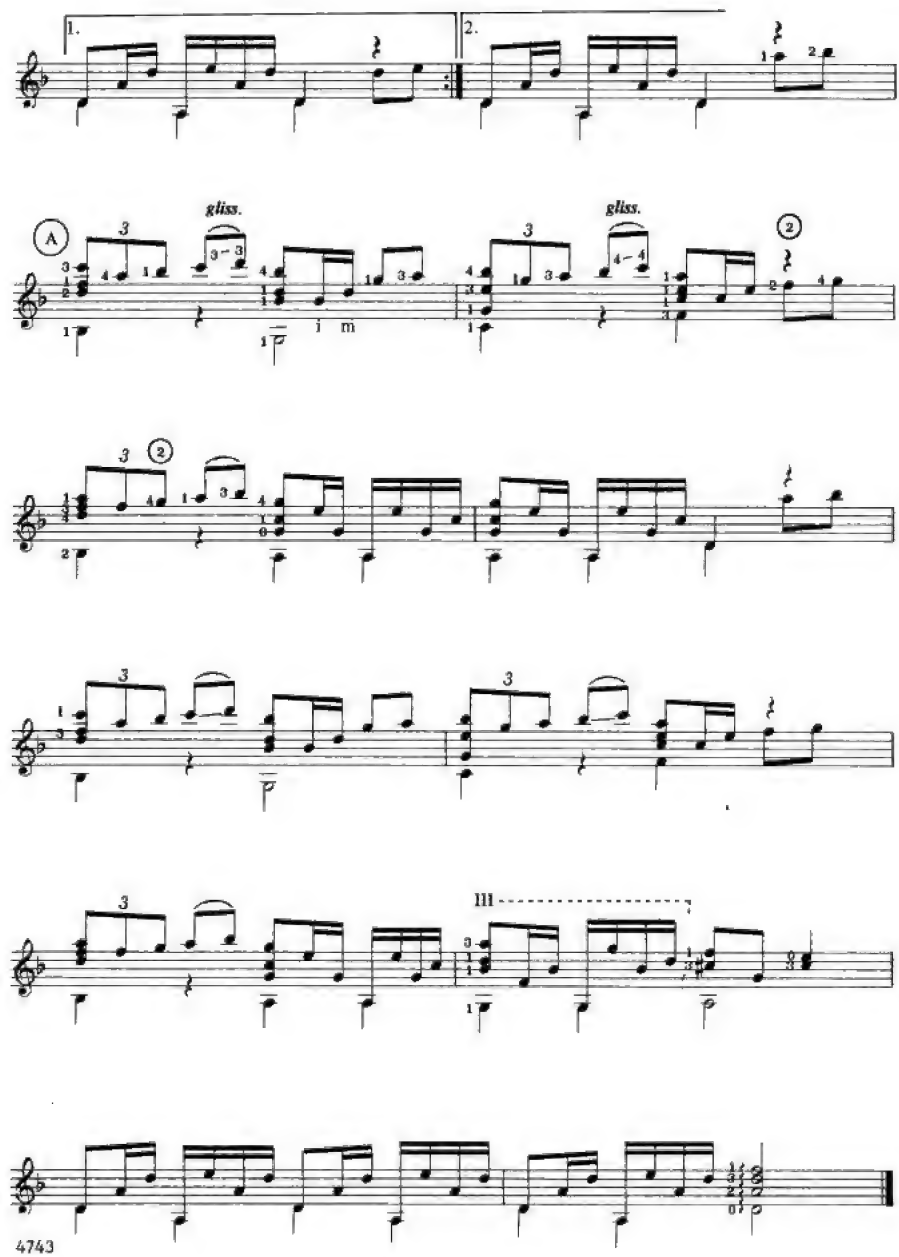
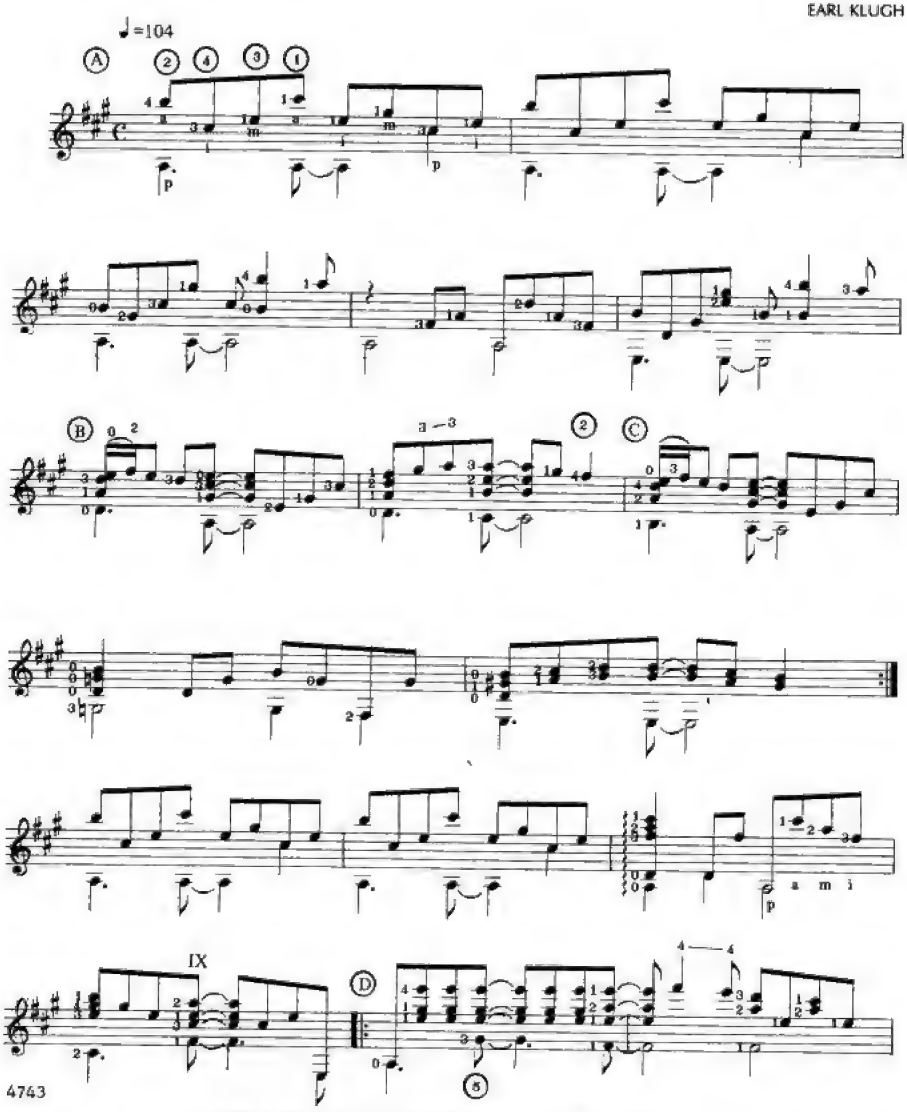

1.
2.
A
gliss.
gliss.
i m
III

JULIE

By
EARL KLUGH



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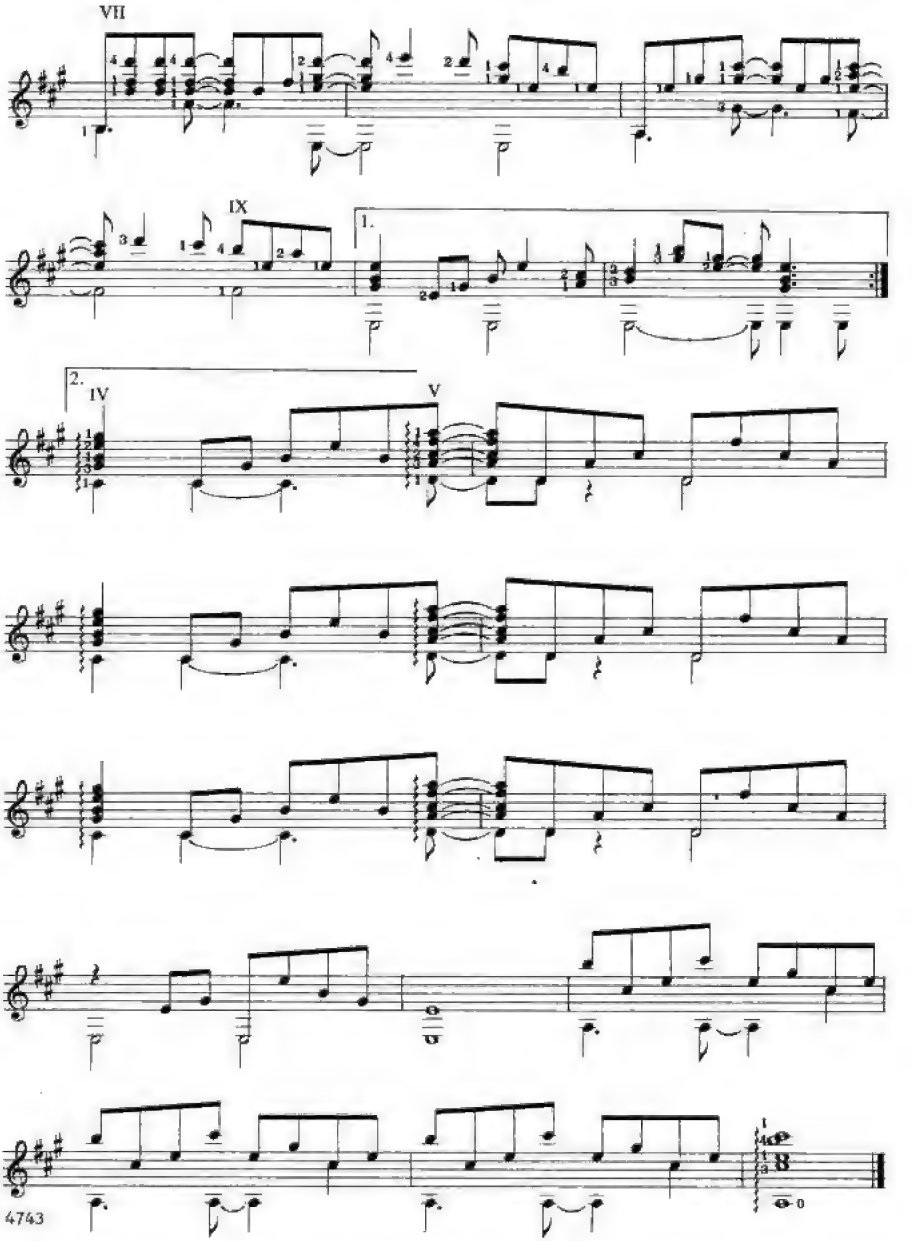
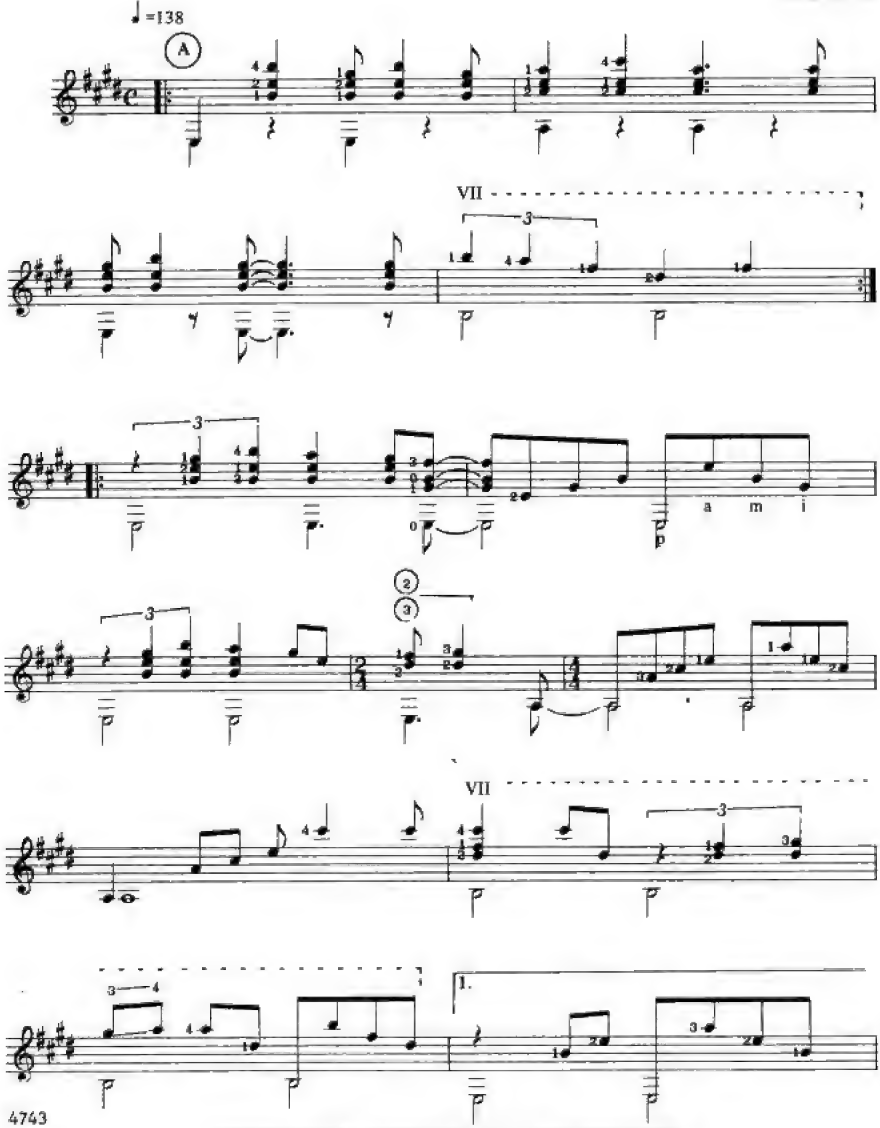

VII
IX
1.
2.
IV
V

SWEET RUM AND STARLIGHT

By
EARL KLUGH



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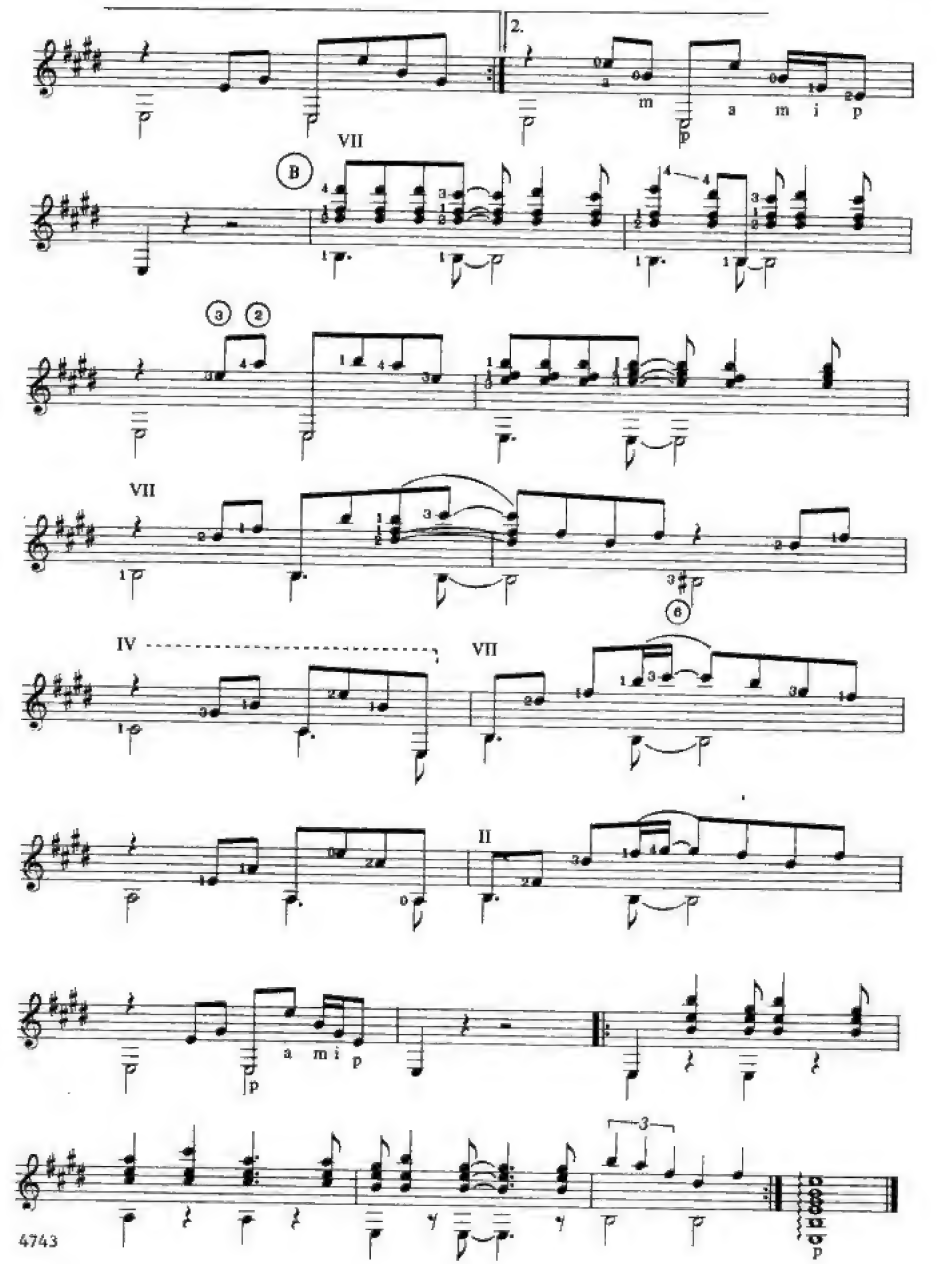
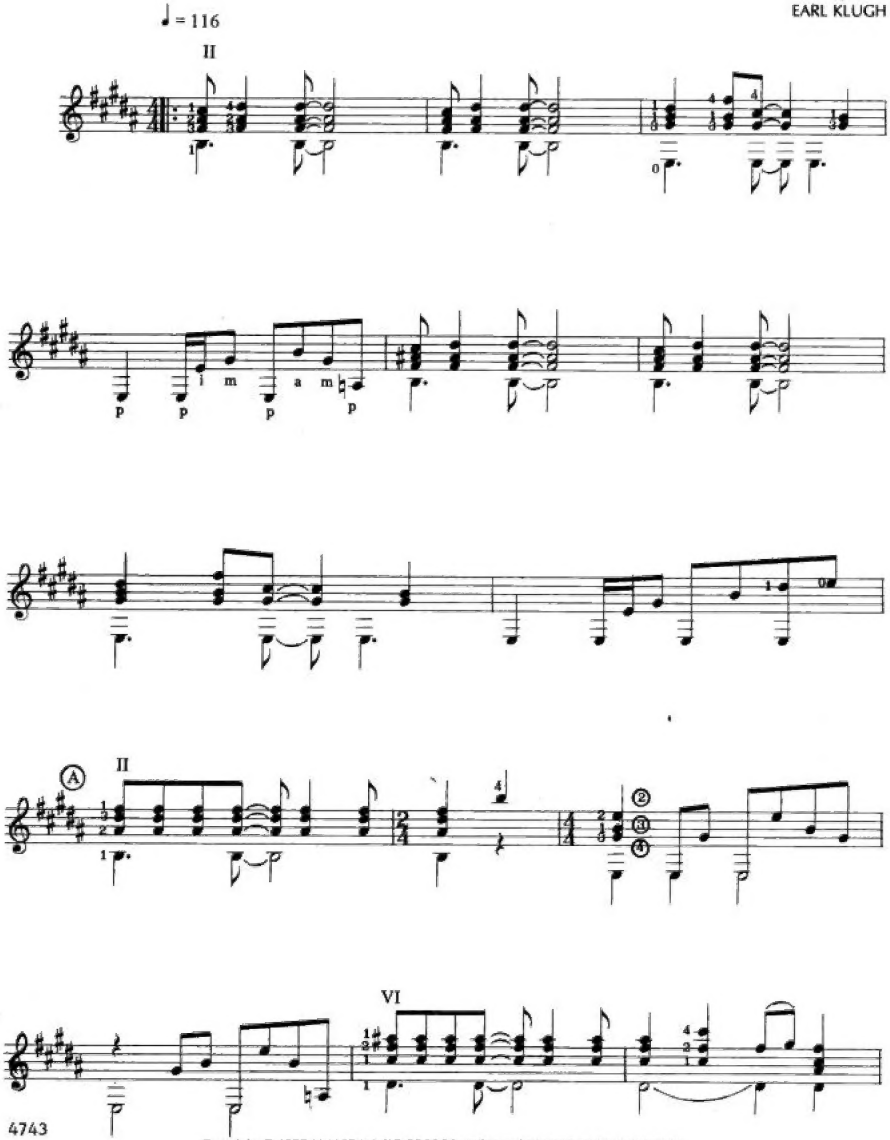

2.
m
a m i p
VII
B
VII
IV
VII
II
a m i p
p
4743

CATHERINE

By
EARL KLUGH



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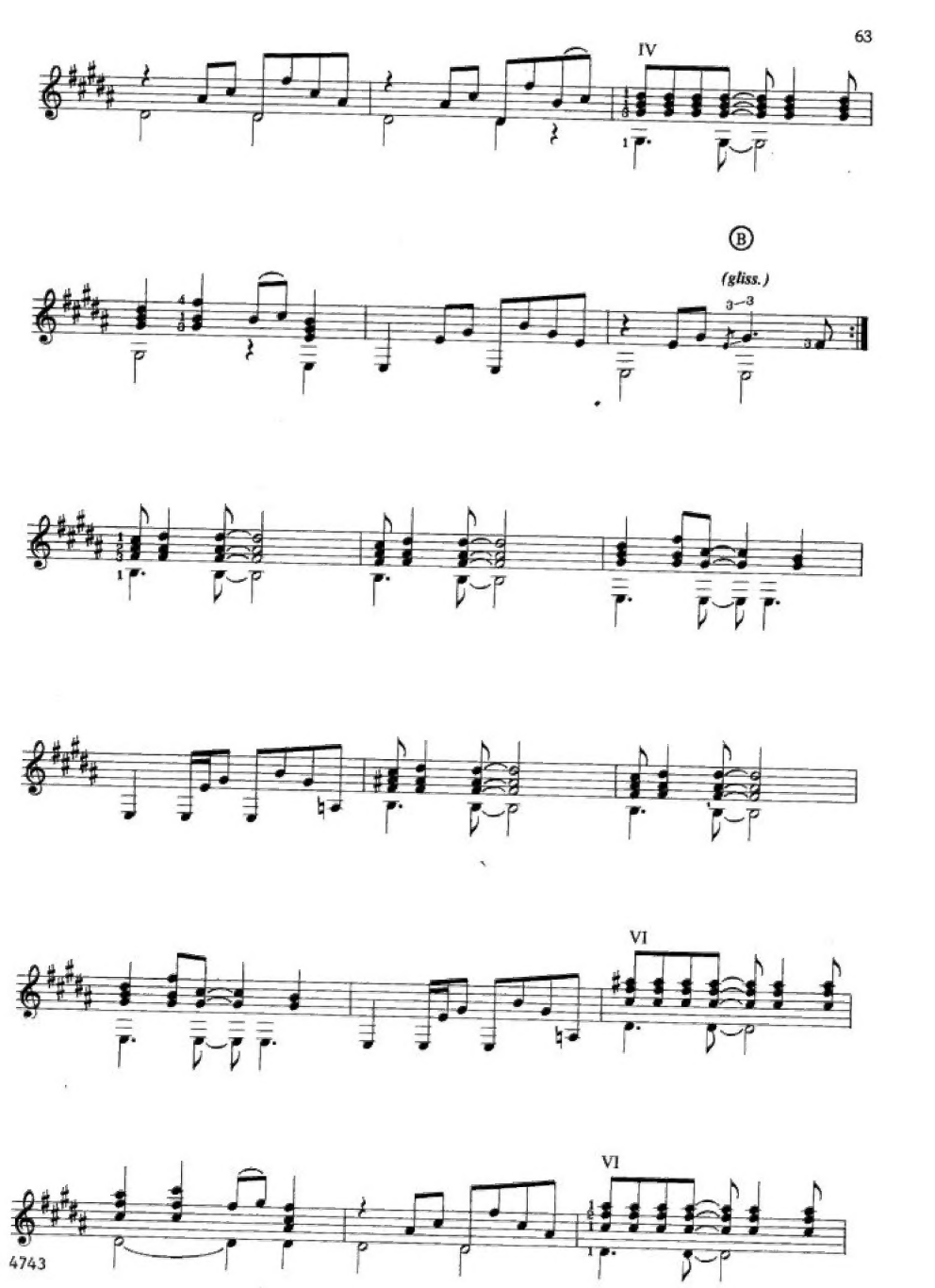
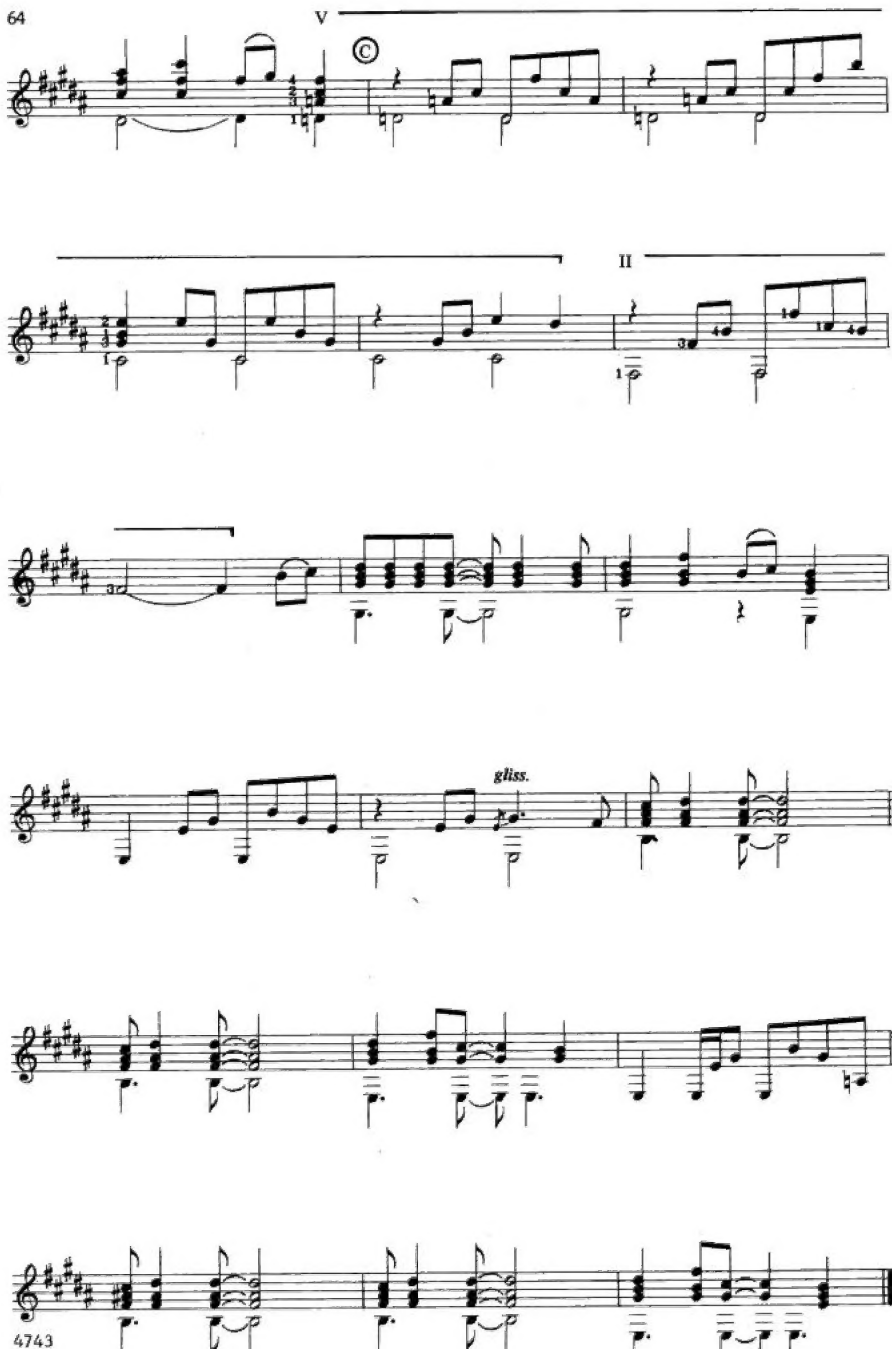

IV
B
(gliss.)
VI
VI


V
II
gliss.

EARL KLUGH ORIGINALS

20 SOLO ARRANGEMENTS

CONTAINS:

JULIE • DREAM COME TRUE • RAYNA
LODE STAR • ANGELINA • SPANISH NIGHT
I'LL NEVER SEE YOU SMILE AGAIN • ALICIA
CATHERINE • SWEET RUM AND STARLIGHT
IF IT'S IN YOUR HEART (It's In Your Smile)
AMAZON • THIS TIME • MAYAGUEZ
DR. MACUMBA • CRY A LITTLE WHILE • KARI
HEART STRING • LIVING INSIDE YOUR LOVE
I DON'T WANT TO LEAVE YOU ALONE ANYMORE

To so many guitarists, Earl Klugh represents the finest in style, technique, and creativity. And with this collection, his music is available in printed form for the first time.

"EARL KLUGH ORIGINALS" consists of 20 songs, popularized by Earl on various albums. All of them are Earl Klugh compositions, with the exception of Lode Star, included in this collection as a bonus song written by Earl's close friend and musical associate, Greg Phillinganes.

The arrangements by Ray Vernino are for finger-style guitar and each one has accompanying performance notes.

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